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**COMEBACK KINGS**

## Dylan & Hendrix

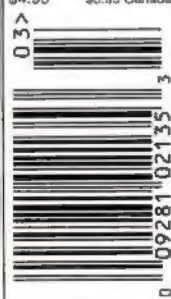
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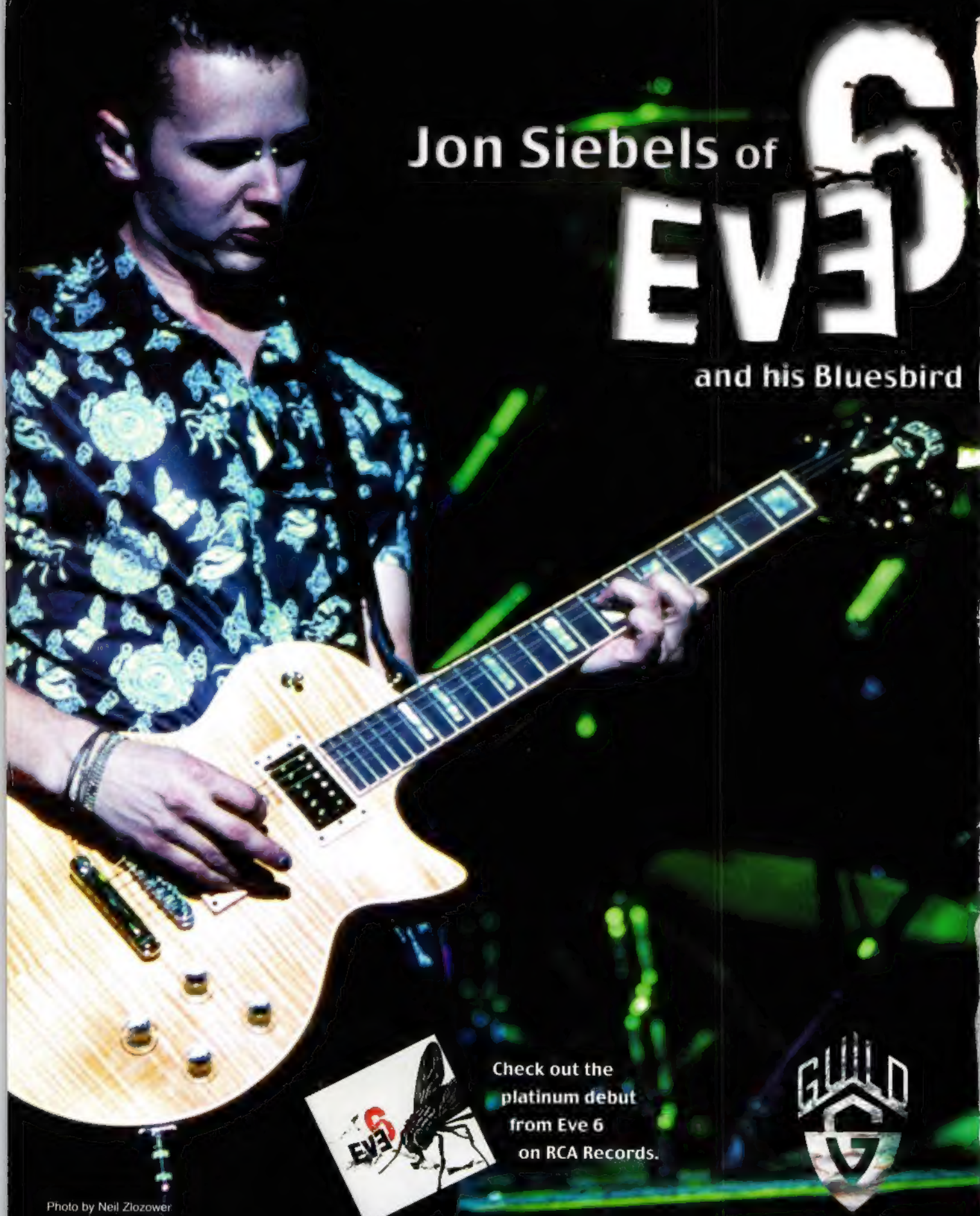




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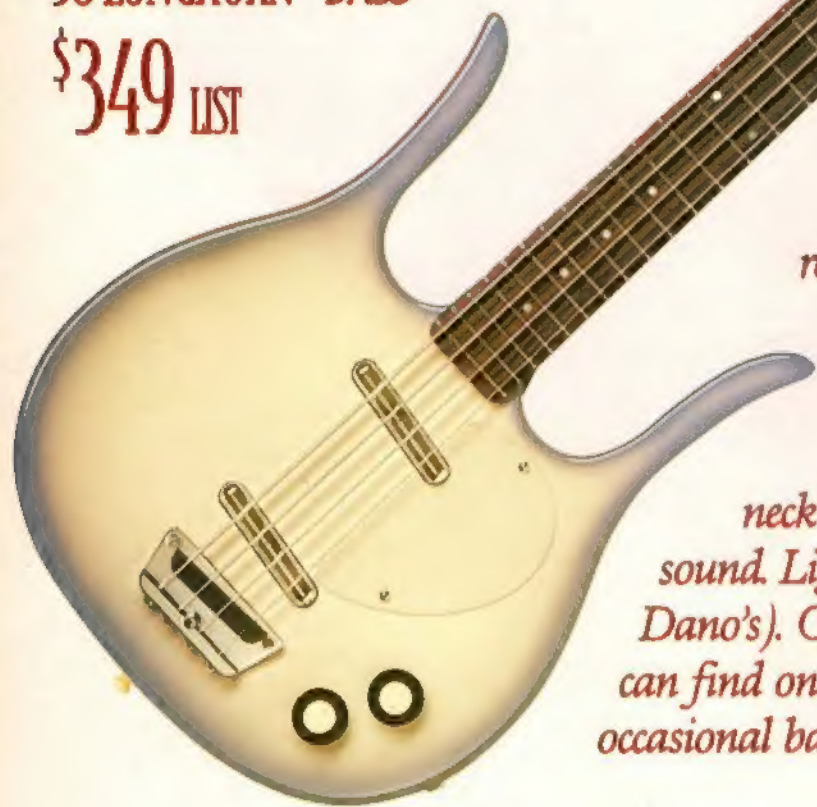
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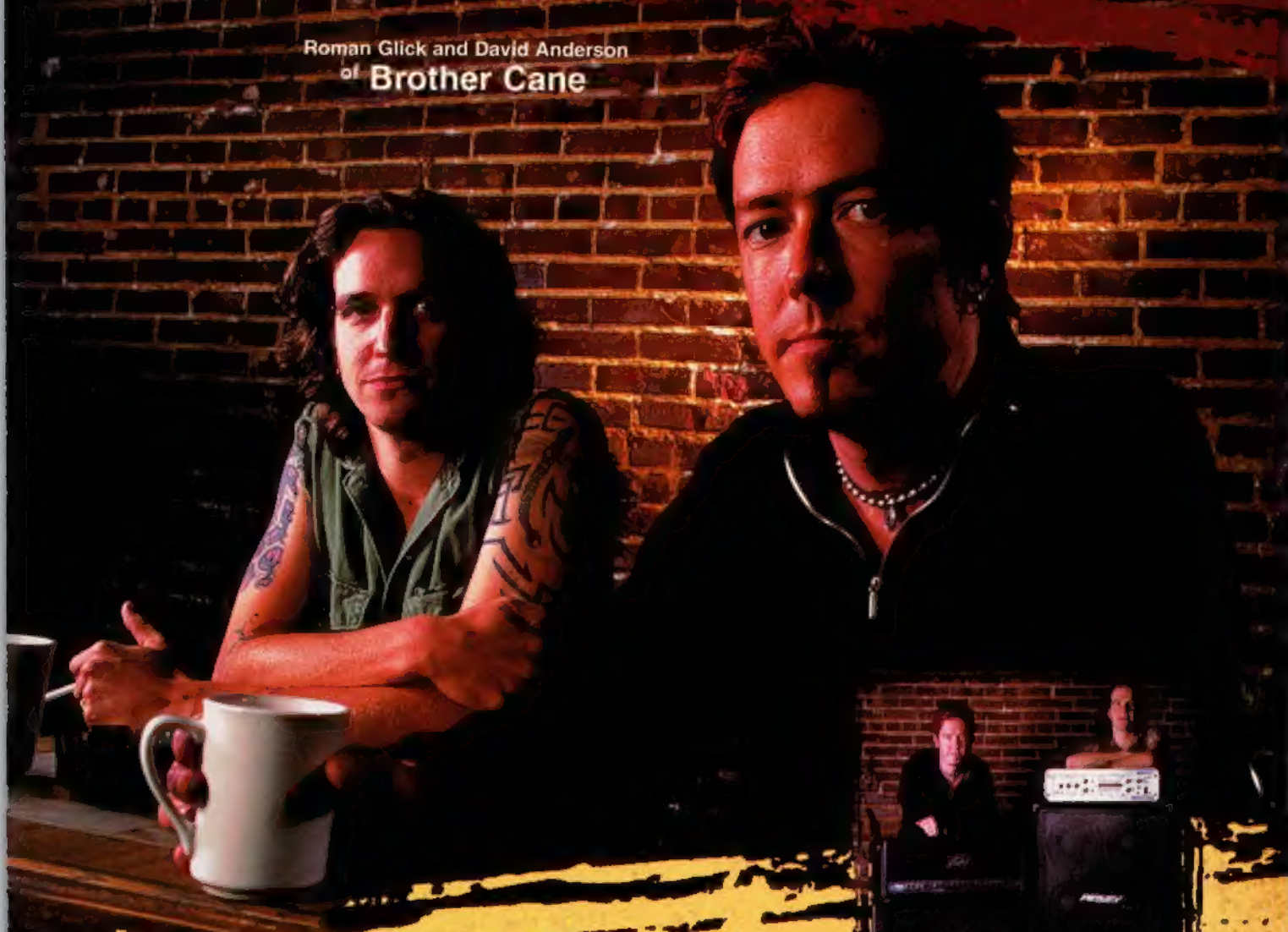
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Roman Glick and David Anderson of Brother Cane take a unique approach to endorsements. If they don't like what they hear, no amount of money, free gear, or flashy ads will convince them to endorse anybody or anything. But once they heard their respective Peavey rigs onstage, we didn't have to talk them into anything. David's Ultra™ Plus® and 412MS™ cabinet eats comparable units for lunch. And Roman's KiloBass® and 810TX™ enclosure shames the "so-called" big guns of the industry. Are you ready for your rig? If you haven't heard Peavey lately, you haven't heard Peavey at all!



David with his Ultra™ Plus® and 412MS™ cabinet, and Roman with his KiloBass® and 810TX™ cabinet.

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*Inspiration breeds innovation and the iron stays hot in the Lone Lounge. Design team Randall Smith and Douglas West in a breakthrough moment with a prototype of the new Formula® Recording Pre-amp.*



*Evermore Audio musicians can't keep track of their keys...that's why for 13 years we've trusted Kimberly Becker's unimpeachable style and grace to orchestrate the Sourcing and Purchasing of our 81,000 custom made parts.*



*14 year veteran Jim Faine hand sands a Pink-Huffle baffle...he's built thousands of Boogies and understands our tight tolerances make resonantly superior, rattle-free cabinetry.*



*Our Heroine, Courtney Whiting, transmits the cheerful voice of reason three times a year at handling the unbelievable deluge of daily calls from eager musicians at the Lone Desk.*



*Javier Gonzales examines each finished circuit board with 15 years of eagle-eyed expertise looking for any sign of a suspect solder joint.*



*What's the point-to-point? Bobby Phengsavane knows every wire, every part, every thing is a tone shaping device, after a design is perfected and committed to circuit board for consistency, and ensures critically chosen routing and harnessing is duplicated exactly.*

# Welcome to ...the Home



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Quality even where you can't see. After inspecting the joints for air gaps, artist Neppa Torres seals the solid birch 1 1/2 ply birch interior of every rugged Mesa cabinet before wrapping.

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Round Table Smith inspects upon to our first beginnings back in the Laguna Dog Shack, and is still at the core of everything we do here. It's easy to see the bigger mess shop of high performance guitar.

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The Laguna Dog Shack Workshop... the original "Home of Tone" where it all began in '69. Read about the whole Boogie story at our website: [www.mesa-boogie.com](http://www.mesa-boogie.com)



Jeff Bunker knows Boogies inside and out. His 17 years of experience in almost every aspect of construction makes him invaluable as Matt Smith's right hand in Final Assembly.



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Photographic Tour: Frank Bevans Photography



No rest for the wicked: Artist Relations Director Sean Beresford after a long weekend of re-tube and road-proofing on the rig he built for James Hetfield before the Metallica summer tour. Sean is in constant demand, helping artists worldwide get the most from their amps.



When Larry Hartke designs anything with his name on it, he only cares about one thing. Great sound.

That's why he insisted on sophisticated electronics to make sure you'd get all the incredible punch and definition that have made Hartke a legend in bass.

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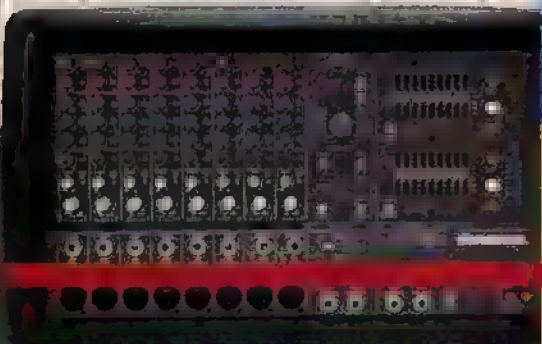
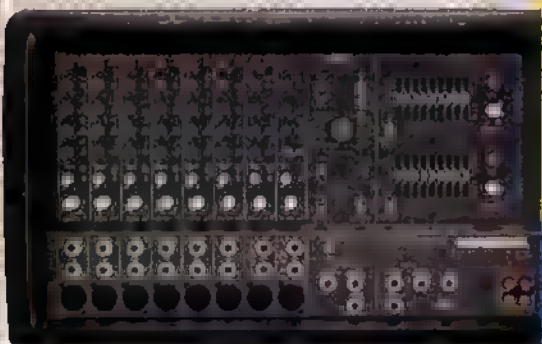


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MIXER  
SERIES**

Powered mixer users shouldn't have to settle for second-best. Now you can have the same sound quality, clean specs and rugged construction you'd expect from premium separate components. At typically affordable Mackie Design prices. You get real Mackie mixers, real Mackie high-current FR Series power amps, 32-bit EMAC digital effects and much more...in enclosures that're built to last.

**SERIOUS**



**POWERED**

406M

408M

408S

808M

808S

**MACKIE**



**MIXERS**





# FR SERIES

The whole point of a powered mixer is lots of POWER, right? That's why there's a real FR Series High-Current, Fast-Recovery power amp inside every PPM Series Powered Mixer.

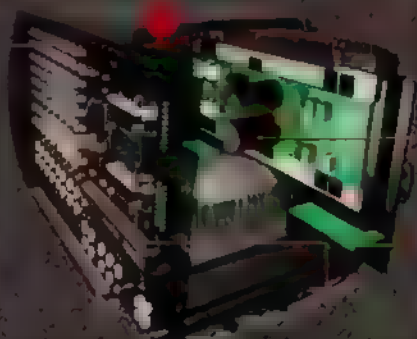
It's designed to run all night into brutally-low impedances and sound clean even when driven hard. We start with a massive toroid transformer and two unusually large storage capacitors with 720 joules of energy storage capacity. In fact, the PPM power supply is so robust that it can run on as little as

80 volts at the end of a long, sunny extension cord during a brown-out. Then we add our Fast Recovery circuitry that reduces latching distortion so PPM Series mixers sound good even when driven well into clipping. We also included an SCR crowbar circuit for speaker protection. Visit a Mackie Dealer and run a side-by-side comparison with our competitors. You'll be amazed by how much louder and cleaner PPM Powered mixers sound — even when driving huge PA cabinets.



# POWER

1-piece die-cast heat sink is custom-cast for maximum heat dissipation. Black coating improves efficiency by 15%.



Single-piece copolymer polypropylene case is so tough that it's probably V.I.K. compliant.

Heavy 10,000µF storage capacitors for high peak power reserve.

Massive toroid transformer for high current output.

Mill-spec fiberglass circuit boards (instead of cheap phenolic) resist physical impact.

Dual low-noise, low-distortion 9-band EQ.

Real metal 1/4" jacks & genuine Neutrik® XLR-style balanced microphone input connectors.

**Ingenious Break Switch** mutes Channels 1-6 during set breaks so you can play music (via the tape input and stereo channels 7 or 8) without having to mess up your levels, deal with feedback loops, or risk having somebody grab a mic and start

spouting existentialist poetry. When you hear the PPM Series' ultra-realistic 32-bit EMAC® effects, we think you'll be impressed. But we also give you extra effects control—via dual parameter controls—and with the EFX WIDE button. It psychoacoustically adds width and/or depth to any preset... perfect for set-ups where your speakers have to be placed close together.

\* 20-20kHz with no more than 0.05% THD

**75Hz low-cut filters** in both built-in 9-band equalizer sections remove microphone thumps, P-pops and stage rumble. Sharp 18dB/octave circuitry works

without cutting audible bass. Soft-knee compressor lets you smooth vocals, and run at higher gain levels without over-driving loudspeakers or your audience.

## PPM POWERED MIXER POWER\*

model	4-ohms	8-ohms
808S	400•400W	225•225W
808M	400•400W	225•225W
408S	200•200W	125•125W
408M	200•200W	125•125W
406M	200•200W	125•125W

# REAL



# EQ

# REAL



Lunatic-fringe audio-ophile-quality graphic EQ. Cheap powered mixers skip with gyrator circuits that force EQ bands to share a single IC chip. Nasty interaction between bands causes audible phase noise distortion. Our PPM Mixers use elaborate linear phase band-pass circuits that isolate individual EQ bands. The sound stays distortion-free even when you make radical adjustments.







# PPM

PROFESSIONAL POWERED MIXER

SERIES

# POWERED MIXERS

- Quick-setup instruction label on top.
- Musical Mackie active 3-band EQ section with 12kHz & 80Hz shelving and 2.5kHz peaking controls.
- Setting input levels is a snap! Just tweak the **Input Level** control until the adjacent LED begins to blink. Wide 40dB input gain range.
- Hi-Z mic/line inputs.
- Mackie's renowned discrete mic preamps, the best found on any powered mixer.
- Dual line inputs on Chs. 7&8 (stereo on 8085 & 4085)
- Amp routing switch lets you assign FR power amps to mains only or mains and monitors.

Phantom Power switch so you can use high quality condenser mics.



# EFX

# MACKIE

Ultra-high-resolution 32-bit digital effects. Our Enhanced Multiplication and Accumulation (EMAC™) effects were created by our Digital Engineering Group to provide the first studio-quality effects in a powered mixer. You get 16 preset EFX algorithms, each with two adjustable parameter controls controlling Time, Damping, Rate & Depth parameters.

External Effects section has separate send & returns plus a Post Switch jack to override internal and external effects.

Mixer Line Out jack lets you add extra power amps (shown on 8085 and 4085 models).

Monitor Line Out jack.

Monitor & Main Master level controls.

Tape inputs have their own level controls.

When a powered mixer has specs this good, you really can use it for recording via the Tape Outputs.

Awesome specs include -127dBu E.I.N., -95dBu Residual Output Noise, -90dB Crosstalk @ 1kHz, 0.003% mixer section THD, +0/-1 dB 32Hz to 20kHz Frequency Response.

Mackie Designs has re-defined the powered mixer. More features. Better specs. Better effects. And FR Series power amp sections.

# SOUND QUALITY



**MACKIE**

# PPM SERIES

PROFESSIONAL POWERED MIXER

# SPECS



## 808S

800 watts •  
stereo\* • 8  
mic/line chs.

- 800 real watts/4ohms from twin 400-watt FR Series High-Current power amps
- Power amps switchable as stereo mains or main + monitor
- 8 mic/line chs. with master phantom power
- Stereo line inputs on channels 7 & 8
- Input gain control w/level set LED on each ch.
- Inserts on channels 1-6
- Active 3-band EQ and stereo pan control on each channel

- True stereo 9-band graphic EQ on mains
- 9-band graphic EQ on monitor
- 32-bit custom EMAC™ digital effects processor with 16 different effects and 2 controllable parameters per effect
- Special EFX WIDE effects enhancement switch
- Way-cool BREAK SWITCH mutes channels 1-6 during breaks
- Rugged injection-molded polycarbonate case with custom die-cast heat sink

## 808M

800 watts •  
mono\* • 8  
mic/line chs.

- 800 real watts/4ohms from twin 400-watt FR Series High-Current power amps
- Power amps switchable as mains or main + monitor
- 8 mic/line chs. with master phantom power
- Dual line inputs on channels 7 & 8
- Input gain control w/level set LED on each ch.
- Inserts on channels 1-6
- Active 3-band EQ on each channel

- Separate 9-band audiophile-quality graphic EQs on mains & monitor
- 32-bit custom EMAC™ digital effects processor with 16 different effects and 2 controllable parameters per effect
- Special EFX WIDE effects enhancement switch
- Way-cool BREAK SWITCH mutes channels 1-6 during breaks
- Rugged injection-molded, polycarbonate case with custom die-cast heat sink

## 408S

400 watts •  
stereo\* • 8  
mic/line chs.

- 400 real watts/4ohms from twin 200-watt FR Series High-Current power amps
- Power amps switchable as stereo mains or main + monitor
- 8 mic/line chs. with master phantom power
- Stereo line inputs on channels 7 & 8
- Input gain control w/level set LED on each ch.
- Inserts on channels 1-6
- Active 3-band EQ and stereo pan control on each channel

- True stereo 9-band graphic EQ on mains
- 9-band graphic EQ on monitor
- 32-bit custom EMAC™ digital effects processor with 16 different effects and 2 controllable parameters per effect
- Special EFX WIDE effects enhancement switch
- Way-cool BREAK SWITCH mutes channels 1-6 during breaks
- Rugged injection-molded polycarbonate case with custom die-cast heat sink

## 408M

400 watts •  
mono\* • 8  
mic/line chs.

- 400 real watts/4ohms from twin 200-watt FR Series High-Current power amps
- Power amps switchable as mains or main + monitor
- 8 mic/line chs. w/master phantom power
- Dual line inputs on channels 7 and 8
- Input gain control w/level set LED on each ch.
- Inserts on channels 1-6
- Active 3-band EQ on each channel

- Separate 9-band, audiophile-quality graphic equalizers on mains & monitor
- 32-bit custom EMAC™ digital effects processor with 16 different effects and 2 controllable parameters per effect
- Special EFX WIDE effects enhancement switch
- Way-cool BREAK SWITCH mutes channels 1-6 during breaks
- Rugged injection-molded polycarbonate case with custom die-cast heat sink

## 406M

400 watts •  
mono\* • 6  
mic/line chs.

- 400 real watts/4ohms from twin 200-watt FR Series High-Current power amps
- Power amps switchable as mains or main + monitor
- 6 mic/line chs. w/master phantom power
- Input gain control w/level set LED on each ch.
- Active 3-band EQ and insert jack on each ch.
- Separate 9-band, audiophile-quality graphic equalizers on mains & monitor
- 32-bit custom EMAC™ digital effects processor

- with 16 effects and 2 controllable parameters per effect
- Special EFX WIDE effects enhancement switch
- Way-cool BREAK SWITCH mutes channels 1-6 during breaks
- Rugged injection-molded polycarbonate case with custom die-cast heat sink

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GUITAR WORLD

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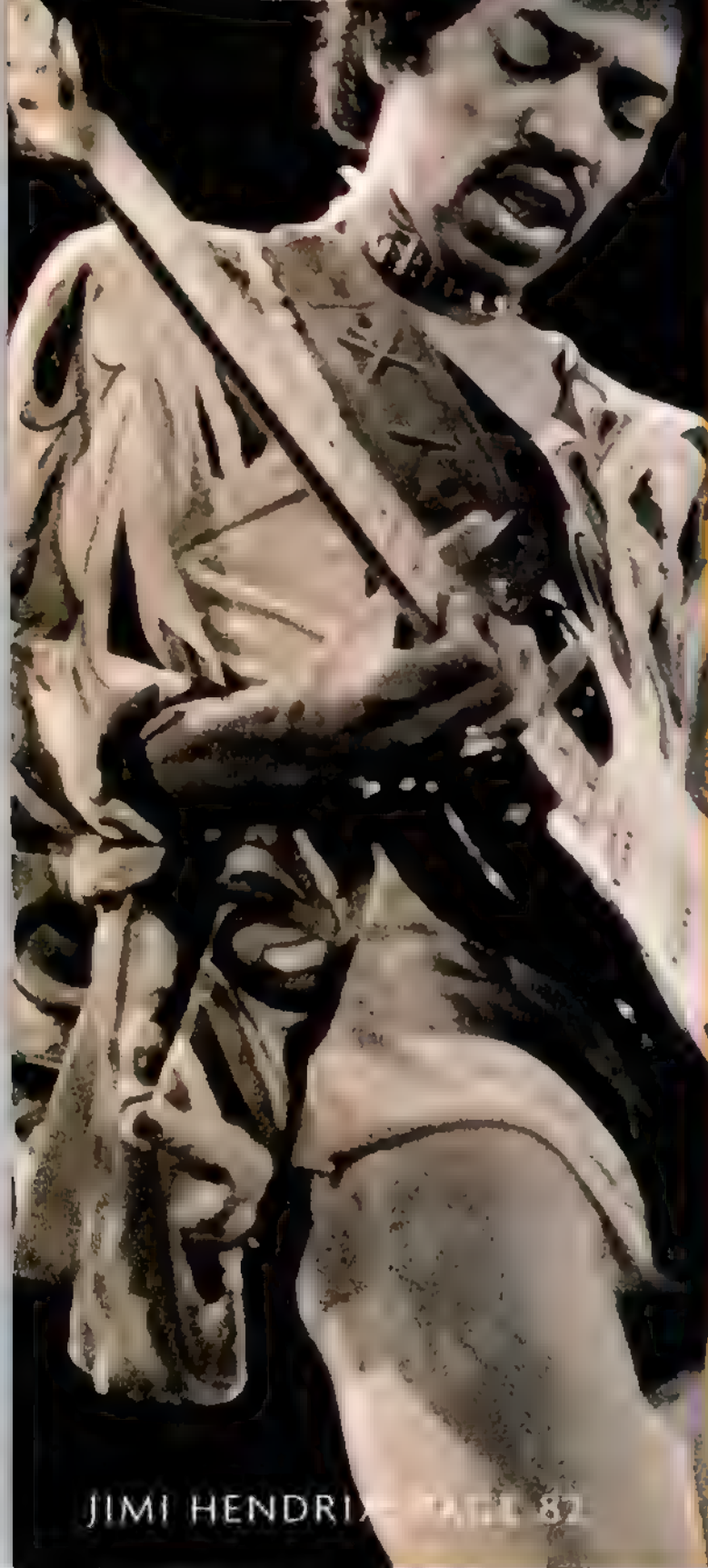
With a hard-driving new album, the Crowes get back to their rock and roll roots.

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THIS PAGE: BOB DYLAN • TOP: KURT COBAIN • COVER: YOUNG LUTHER • RIGHT: JIM HENRY • BOTTOM: THE BLACK CROWES

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For those rare individuals who defy the conventions of society and skirt the traditional — we offer you the Gothic series from Gibson.

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and his P1 Pupacore

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and his C1C Chief

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# GUITAR WORLD

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**EDITORIAL AND ADVERTISING OFFICES:**

1115 Broadway, New York, NY 10010

(212) 807-7100 Fax: (212) 627-4678

E-mail: GWedit@aol.com

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# Woodshed

## KURT GOT HIS GUN

IT WAS THE PIVOTAL MOMENT IN NINETIES ROCK and roll. On April 8, 1994, Nirvana's Kurt Cobain, the man whose teen spirit launched the alternative music revolution, was discovered dead, a suicide at the age of 27. With one blast of a 12-gauge shotgun, he took his life and sent rock music into a downward spiral from which it has yet to fully recover.

It is no surprise that Cobain's death had such a profound effect on the music world. In 1991, the year of *Nevermind*, he was our Grunge Messiah, a brave, new icon who reinvented rock from the ground up. Musically, he created a new language from the seemingly tired components of the past. On songs like "Come As You Are," he demonstrated how the primal throb of heavy metal power chords could be linked harmoniously with sensitive singer/songwriter lyrics. On "Lithium," he showed us how explosive shards of punk rock frustration could be harnessed to inventive Beatlesque melodies without diminishing either. Sometimes he dove-tailed all four elements with breathtaking virtuosity, as he did on songs like "Heart Shaped Box" and "Smells Like Teen Spirit."

Equally new, but potentially troubling, was Cobain's personal ideology. Kurt embodied the



Seattle grunge ideal. With his moth-eaten sweaters and crappy guitars, he quietly rejected the trappings and rewards of rock stardom—money, casual sex and fame. Like the punk rockers they admired, Cobain and many of his grungy peers regarded success as a sign of artistic compromise.

But it was obvious that if success meant failure, something had to eventually give—especially when the Platinum started rolling in. Unfortunately, this sort of thinking could only mean doom for the most popular bands. Indeed, some of the biggest grunge outfits, in and out of Seattle, crumbled under the weight of a contradiction they couldn't overcome.

While it would be foolish to suggest that Kurt was merely living up to his punk rock ideals when he did himself in—the demons that drive a man to suicide are usually more psychological than ideological—the fact is he died before he had a chance to effectively reconcile his problems with art and his enormous stardom.

Whatever the ultimate cause of his self-

destruction, Kurt Cobain's demise drew a line in the sand. It became the ultimate, if simplistic, symbol of his renunciation of success, and guaranteed that no one could top his commitment to the ideals of grunge. Cobain's suicide was an impossible act to follow, and it effectively killed off the Seattle movement just as it was hitting its stride. While it's often said that rock is currently in a state of remission, the truth is, it's been that way, for the most part, since Kurt pulled the trigger in '94.

But all is not lost. Yes, the vacuum left by Kurt's departure has been filled with a seemingly endless succession of one-hit alternative rock wonders, pre-fab divas and interchangeable hip-hoppers. But for anyone truly paying attention, the real news is how in the past couple of years rock has begun to revive itself. Bands like Korn, Radiohead and the Deftones demonstrate there's a lot of life and creativity still left in loud, aggressive guitar music. And what's particularly encouraging are the lessons they've learned from Nirvana and their Seattle brethren. They've discovered that power chords can be a fine platform for a wide pallet of emotions and musical ideas. And, perhaps more important, that success can lead to artistic freedom, not self-destruction.

—BRAD TOLINSKI  
Editor in Chief

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# Sounding Board



## LOVE AFFAIR

As a longtime Hole fan, I don't think I've ever read a profile as revealing as Alan di Perna's article [Jan. '99]. Most stories on Hole focus on gossip or cruel rumors, but yours was informative and spoke to all the Hole fans who have waited patiently for Courtney Love to come back.

Amy Brooks  
Louisville, KY

Just wanted to thank you for the best article in the history of articles on Hole. It is much appreciated. Also, the End Page on Marc Bolan of T.Rex was beautiful.

—Lynda  
Greenville, SC

Thanks for putting Hole on the cover and doing such a wonderful interview. Courtney Love has to be the most powerful woman on this earth, and she and her band have always made great music.

—Courtney Gass  
Texas City, TX

Thank you for finally putting a really great band—fronted by a woman—on your cover. Women play guitar too—how many times does it have to be said? It's also about time Eric Erlandson got some credit. His playing is a perfect mixture of beauty and dissonance, as is Hole and their music.

—Gokris10  
via e-mail

Kudos to *Guitar World* for writing an article about Hole that did not obsess on Kurt Cobain's "murder" or Courtney's plastic surgery, designer wares or underwear. I loved reading an article that was—gasp!—about the music. Also, your article on great female guitarists of the past and present was very insightful—although I must take off points for leaving out Kristin Hersh of Throwing Muses.

—Joselle Palacios  
Somerset, NJ

## KISS THIS

Your January issue was one of the best ever. It had everything, from a small news item on the upcoming Rage Against the Machine album to a kick-ass feature on Limp Bizkit. But just when this issue couldn't have gotten any better, you transcribed "Freak on a Leash" by Korn. Awesome issue. Oh, one more thing: keep Kiss out of your magazine. They are just a bunch of washed-up drag queens who haven't got any lead left in their pencils.

—Rags T Riches  
via e-mail

## SKIN FLINT

After flipping through 14 pages of advertisements in your January issue before getting to the table of con-

tents, I thought perhaps the postman had mistakenly delivered a copy of *Redbook*. But when I saw Courtney Love's picture on the cover, I quickly realized it was not *Redbook* but *Hustler*.

—Jeff Hammond  
via e-mail

## A LITTLE RESPECT

Thanks a bunch for the great profile on Eddie Van Halen. [Jan. '99] *Van Halen 3* may not have blown me away like the earlier Van Halen material, but Eddie has demonstrated time and again that he is one of this century's most talented and respected musicians.

—Andrew DePedro  
Biggar, Sask., Canada

## ROASTING CHUCK

Who is Chuck Schuldiner to say that Korn is ridiculous? I don't know what Chuck's music sounds like, and after reading this article, I don't care.

—Bati  
Chicago, IL

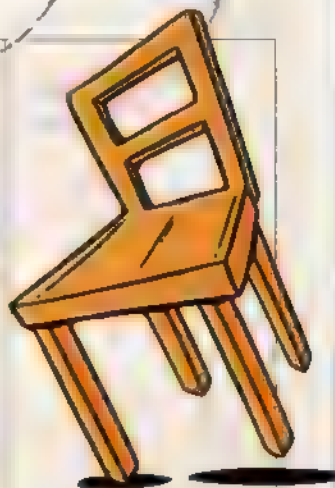
I think Chuck Schuldiner is right—Korn is rap, not rock, and because of that, I haven't been pleased with *Guitar World* lately. I wish you would cover more underground metal like Death, Obituary and Decide instead of writing about old men trying to come back or rappers trying to do rock.

—Dave Smith  
parts unknown

What's the deal with Death's singer/guitarist Chuck Schuldiner? [Jan. '99] How can Korn be offensive to him and other "metalheads?" Korn has never tried or even wanted to be classified as a metal band. I respect Chuck as a musician, but this just made him sound like a cry-baby.

—Kornflake  
Especially via e-mail

Send letters to The Sounding Board, *Guitar World*, 1115 Broadway, New York, NY 10010, or e-mail us at GWedit@not.com



## PROGRESSIVE THINKING

I was very impressed with the January issue of *Guitar World*, particularly the prog-rock article. I was especially pleased to see Marillion's classic *Misplaced Childhood* album make it into your Top 10 classic prog albums. Marillion, who've just released a new album called *Radiation*, remain an extraordinary band who can use all the coverage they can get. They are, to my knowledge, the only band who ever had their fans raise money to subsidize an American tour.

—Dr. Jonathon S. Epstein  
Department of Sociology  
University of Southern Indiana

I can't thank you enough for your article on progressive rock. [Jan. '99] It brought tears to my eyes. Hopefully, people will begin to see that music is not governed solely by three-chord, one-hit wonders. Your article was very complete and well written.

—Christian  
via e-mail

I enjoyed your prog rock article a great deal. One glaring omission, though, was Salem Hill's superb concept album *The Robbery of Murder*. To mention neo-prog and not this album is a real oversight. But thank you for giving this genre its due.

—Michael Handy  
Asheville, NC

## RUSH DELIVERY

I almost fell out of my chair when I saw the Rush article in your January issue. It's about time you gave this great band some recognition. Alex Lifeson is the most underrated guitarist in the world, and the band's new live album, *Different Stages*, is a masterpiece. Thank you for a very informative and well-written article.

—Steve Stettler  
via e-mail

## LOVELY LITA

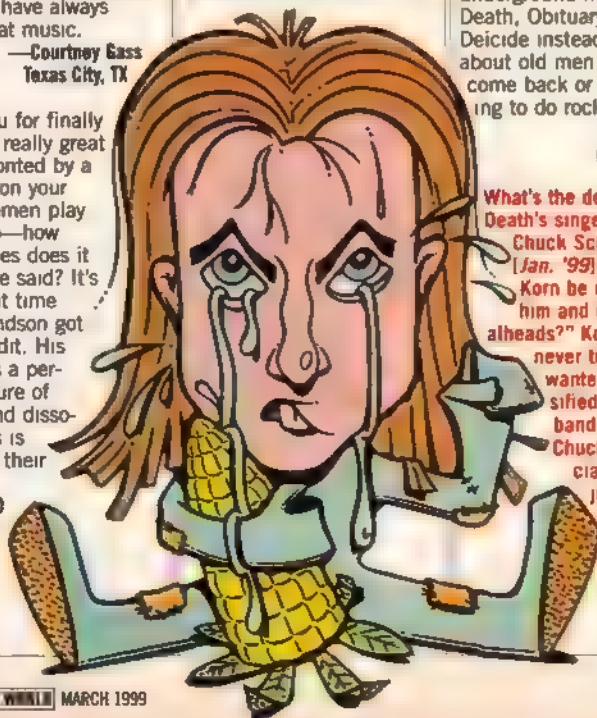
As a woman guitarist/rock-er it was awesome to read the Queens of Noise article. All I can say is, it's about time! I had always hoped you would do that and now you did, and I am grateful. Joan Jett put up with all kinds of bullshit to clear the way for Courtney, Liz and so many others. But where was Lita Ford? Aside from her omission, the rest was great.

—Becky D.  
via e-mail

## UNFAIR TO JULIANA

Regarding your article on great female guitarists [Jan. '99]: Do you really think Liz Phair is a better guitar player than Juliana Hatfield? After obsessing over Hatfield three years ago, you haven't even acknowledged her or *Bed*, her new album.

—Kavin Wilson  
Richmond Hill, Ontario





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## *Proud moments with a Martin*

After a fierce Civil War battle in St. Petersburg, FL, Chuck Crouse entertains comrades by playing his Martin D-15. Chuck likes knowing that Martins were cheering soldiers this way in the 1860s.

"I was a rock band vocalist in the '60s, and played bass. One day I picked up a guitar and began to play folk music. I wanted a Martin, but they were beyond me.

"Then I got married and went on a musical hiatus. But recently in a store I spotted a mahogany-top Martin—Woody Guthrie's choice, even after he'd made it and could have afforded a more expensive model. For me it was love at first sight. I went into shock to see the low price—well under a thousand dollars. There was that Martin craftsmanship, playability—and beautiful tone. I walked out with it!

"My hobby is Civil War reenacting and I proudly serve with the First Minnesota Volunteer Infantry Regiment. After a battle we settle by our tents, and I haul out my Martin. That D-15 has a clean, simple look that fits in with the 1860s. Martins were at campgrounds then, soothing souls after *real* battles. I like that.

"I'm not a professional musician, but I sure appreciate a fine musical instrument. And with the D-15, even a hack player like me can play a guitar I feel is every bit a Martin."—**Chuck Crouse, Orlando, FL**

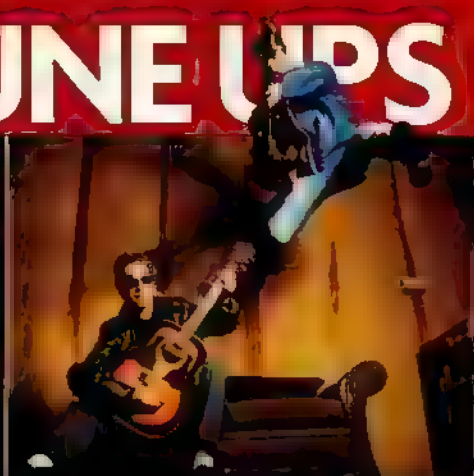
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ABOVE: Rodney Sheppard (left) and Murphy Karges

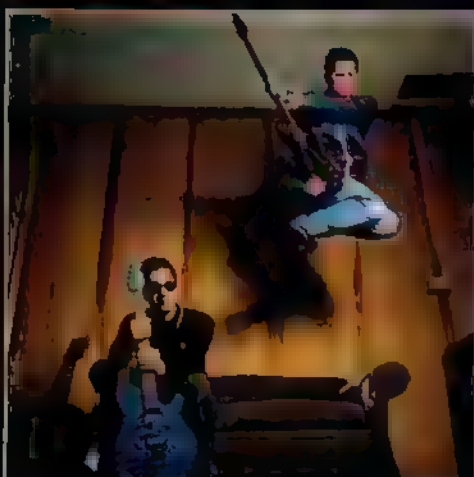
## SUGAR RAY

### No Wonders

WHEN THE SUGAR RAY SONG "FLY" BECAME THE FEEL-GOOD hit of the summer of 1997, it was both a blessing and a curse for the band. Having a hit single led to double-Platinum sales of their album *Floored*, but because the song was markedly different from the hard-edged material that dominated the rest of the album, they were quickly pegged as one-hit wonders. Now Sugar Ray is facing harsh critical scrutiny because their new album, *14:59*, is more mellow, varied and easygoing than their two previous releases.

"Our band is just a big melting pot," insists bassist Murphy Karges. "We started out 10 years ago by playing covers, and since we all have different musical tastes we played a variety of styles. That's why we decided to put 'Fly' on the last album, even though it was originally intended for a side project. The fact that it became so successful gave us the confidence to write more songs in that style. This album may sound different from the last, but all the songs still have that 'Sugar Ray' sound."

With "Every Morning," the first single from *14:59*, currently in heavy rotation on modern rock radio, it looks like Sugar Ray has shaken their "one-hit wonder" status. "Hearing that song on the radio for the first time was the best thing that happened to me in the last two years," says guitarist Rodney Sheppard. "We've never doubted ourselves, and now it looks like we can move ahead and do the things that we've always wanted to." —CHRIS GILL



## WHAMMY BAR

NEWS & NOTES

**BRUCE SPRINGSTEEN** has won his lawsuit against two British bootleggers who distributed albums of his early demo recordings. In early December, a London court awarded the Boss copyright

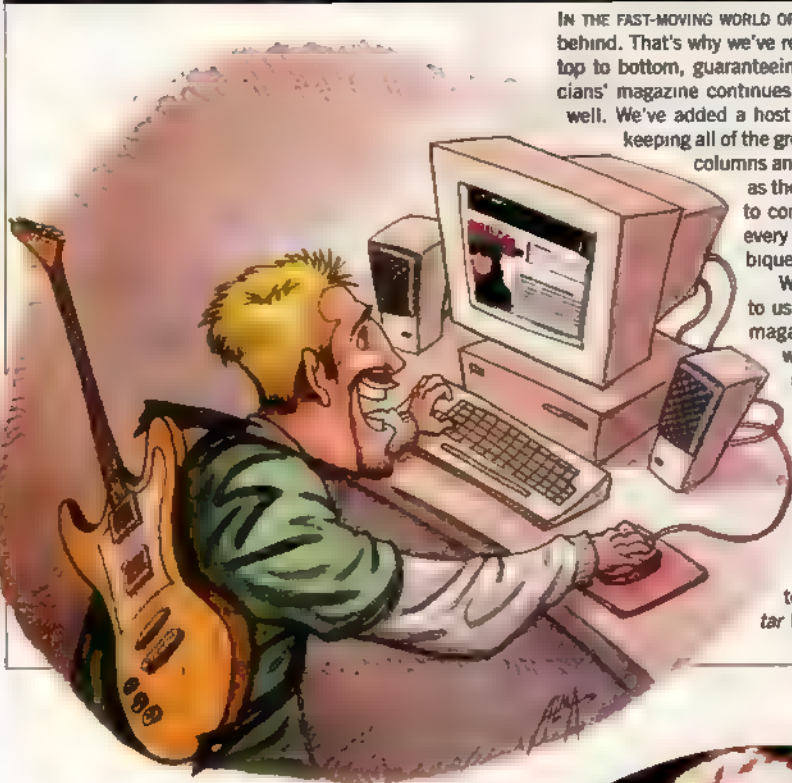


BRUCE SPRINGSTEEN

ownership for the music, lyrics and recordings on the bootleg albums *Before the Fame* and *Unearthed*, which mostly feature acoustic recordings made in the early

## Site to Behold

GUITAR WORLD'S NEW AND IMPROVED WEBSITE GOES ONLINE



IN THE FAST-MOVING WORLD OF THE WEB, TO STAND STILL IS TO FALL behind. That's why we've redone *Guitar World's* website from top to bottom, guaranteeing that the world's greatest musicians' magazine continues to have the best internet site as well. We've added a host of invaluable new features while

keeping all of the great articles and soundfile-enriched columns and lessons from the old site, as well as the message board, which allows you to communicate with *GW* readers from every corner of the globe, from Mozambique to Milwaukee.

We've made it easier for you to write to us, and to see what's in the current magazine and new on the site. And we've finally added the back issues information and the list of transcribed songs which so many of you have requested. Plus, we now have an online Whammy Bar—updated daily—bringing you the latest and greatest news from the wide world of guitar.

Come to [www.guitarworld.com](http://www.guitarworld.com) to experience the new world of *Guitar World* online. Onward and upward.

—ALAN PAUL

## THE GUITAR WORLD INQUIRER

BY ALAN PAUL

### Trey Anastasio of Phish

**Who or what inspired you to play guitar?**  
I'd have to say the first Led Zeppelin album, which I was obsessed with in eighth grade. I was already playing drums, and that was the album that made me want to switch, because if you're sitting behind the drum kit you can't wear those cool dragon pants.

**What was the first song you mastered?**  
I really only started playing guitar very shortly before Phish started, and I was actually trying to learn solos before chords, starting with some Steely Dan songs. I think "Kid Charlemagne" was first; it was really hard. I got it down, to some degree, and then I learned "Reelin' in the Years" and tried to learn the Allman Brothers' "In Memory of Elizabeth Reed."

**Who is your guitar hero?**  
Jimi Hendrix is obviously the ultimate guitar hero—mine and everyone else's. He is without question the greatest electric guitarist who ever lived. He's the Michael Jordan of guitar, and almost of music, really. I have tons of Hendrix bootlegs and am still obsessed with him. I have other heroes: Jerry Garcia, Frank Zappa and lots more. But Jimi had it all. How could you pick anyone else?

**Tell me about your worst gig ever.**  
There was this show we played in France, where we are totally unknown. I had a really bad feeling as we walked on stage and within two minutes after we began playing the audience started whistling really loud—which is how they boo. We probably should have accepted it and walked off, but we didn't. We went into this huge jam and, in the middle of it, the whistling just went nuts. It was pretty wild. We managed to play about four songs before we succumbed and walked off stage. Oddly, it was kind of one of the greatest moments in my life because it was so intense and weird standing there with all this energy raining down on us.

**What is the one piece of gear you couldn't live without?**  
My custom Languedoc guitar. I've used several other instruments on previous records, but on *The Story of the Ghost* I didn't use anything

else, and on stage it's exclusively the Languedoc. The guitar is just perfect for me and has everything I could ever need or want in an instrument.

**Any advice for young guitarists?**  
Don't eat at McDonald's.

**Any fashion tips you'd like to impart?**  
Yeah—don't dress like me. ☺



BRUCE SPRINGSTEEN: CHUCK BILIN / STAR FILE; ILLUSTRATION: BOB ALVA; TREY ANASTASIO: NELS VAN PEESEN / RETNA





# Marilyn Manson's John 5 NUMBER'S RACKET

"YOU KNOW THOSE GEEKS WHO GO INTO music stores and buy all the instructional videos? Well, that's me!"

With his heavily tattooed arms, snakeskin platform shoes, feather boa and liberal use of rouge, Marilyn Manson's new guitarist, John 5, is the picture of glam rock-inspired decadence. But when it comes to playing, 5 (a.k.a. John Lowery), is about as dutifully diligent as they come. "The rest of the band always makes fun of me because I practice for like five hours a day on the tour bus," says 5. "I like to divide the time up and run through all the styles I like playing: country, jazz, blues and, of course, metal."

Mr. 5's fondness for woodshedding has certainly served him well. Since moving to L.A. when he was 17, his guitar skills have been in constant demand for countless sessions, and he has recorded, performed or toured with artists as varied as former Judas Priest vocalist Rob Halford, rappers Salt-N-Pepa and country chanteuse K.D. lang. Perhaps the most obvious and dazzling display of 5's Val-meets-Van Halen lightning chops can be found on *DLR Band* (Wewazatl, 1998), David Lee Roth's most recent solo release. The guitarist, who worked very closely with Roth and even helped co-write several songs on the album, is quick to point out that, regardless of what some two-hand tapping sources would have us believe, the ex-Van Halen frontman is far from being a musically clueless buffoon. "David is awesome," 5 says emphatically. "He has an incredibly acute musical sense and is aware of every detail in every song."

5 was saddened when he had to part ways with Roth after receiving a surprise call from the Manson camp, but any remorse he might have felt has long been replaced by a much more pressing concern: survival. On a tour that he describes as "crazier and wilder than anything you could ever imagine," the guitarist has already suffered the loss of a tooth in an

onstage mishap. And while everything is currently copasetic with his dark master of ceremonies, 5 is all too aware that Marilyn Manson has a nasty habit of firing its guitarists almost

without warning, plunging them back into the obscurity whence they came.

"Yeah, I worry about the Manson guitar player curse," he confesses. "But what can I do? I keep my head down, play my parts as well as I can and hope for the best."

—TOM BEAUJOUR

## MOLOGY

★ **Album:** *DLR Band* (Wewazatl)  
★ **Rating:** **UNLOCK** (opens the door to a new world)  
★ **Why:** David Lee Roth's most recent solo release is a masterpiece of rock & roll.  
★ **Who:** David Lee Roth, Van Halen

Seventies. The court also ordered one of the defendants to foot Springsteen's court costs, estimated by a spokesperson to be "many hundreds of thousands of pounds," and awarded Springsteen the right to pursue roughly \$3.3 million in damages from the company that released *Unearthed*. It's good to be the Boss.

**AFROAN WHIGS** Frontman Greg Dulli was hospitalized and placed in intensive care December 12 after a fight with a bouncer left him with a cracked skull. The Whigs had just concluded a sold-out performance at the 1,200-seat Liberty Lunch in Austin, TX, when Dulli scuffled with a member of the club's security crew, fell backward and struck his head on a concrete floor. Problems between the band and Liberty employees began earlier in the evening



when the Whigs angered the staff by pounding loudly on a locked door to gain entry to the club. Dulli recovered from his injuries, although the group, who are touring in support of their new album, 1995, had to cancel a number of December dates.

Lynn Strait, lead singer for **SNOT**, died in a car accident in California on December 11. Strait was en route from his home in Santa Barbara to Los Angeles when he was involved in a three-vehicle crash on a freeway exit ramp. The mishap also claimed Strait's dog, Dobbs, the band's mascot who adorned the cover of Snot's 1997 Gaffin debut, *Get Some*. Mikey Doling, guitarist for the band, said the remaining members will not continue to perform as Snot.

What would you do if Marilyn Manson made off with your stage persona? If you're Pat Briggs, founder and frontman for goth glam-rock act **PSYCHOTICA**, you grab your



SONGWRITERS HAVE A HABIT OF USING UP THEIR BEST MATERIAL ON their first records, but no such claim can be made against Cake's John McCrea. The guitarist wrote "Never There" some 15 years ago, when he was a mere lad of 19. Unfortunately, he couldn't find the right drum pattern to fit the song's infectiously funky bass-and-guitar riff, and the song remained in his notebook. "I experimented with a number of drum beats over the years," says McCrea, "but I never really found anything that grooved."

His fortunes changed abruptly—and unexpectedly—when Cake dusted off the song for their 1998 album, *Prolonging the Magic* (Capricorn). "I just realized there were a few places where the kick drum needed to fill in the rhythm, to keep things from dragging," says McCrea. "I'm not sure why it took so long to figure it out. Looking back, it seems pretty obvious," he laughs.

Despite McCrea's fanatical attention to the drums, it's the underlying minor-key riff that gives the song its distinctive punch. "I wrote that on the bass," he says. "Then I decided I wanted something a little faster, but when I rewrote the part, it was too busy for the bass to play." McCrea found a way to use both riffs by making the

revised part a guitar riff and sticking it in the middle of each verse. "It gives the song repetition and variation, like in baroque music, while it provides forward motion."

McCrea was careful to keep his arrangement for the song uncluttered. The guitars simply double the bass riff, giving "Never There" a bare-bones moodiness that underscores the isolation expressed in McCrea's lyrics. "Keeping things spare is extremely important," he says. "People think by giving more information you can communicate more effectively, but I've found the opposite to be true in producing music. I really believe in giving only as much musical information as is necessary, thereby accentuating what's important and de-emphasizing the bombast."

As a result of McCrea's less-is-more philosophy, "Never There" sounds refreshingly unlike most music currently on the airwaves. Which makes its success a bewilderment to its author. "It's amazing that something which sounds so puny is allowed to exist among the robust, muscular, tail-truck Viking songs of alternative modern-rock radio. It just seems that one of them should come along and kick my song's ass."

—CHRISTOPHER SCAPELLITI

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# GUILTY PLEASURES

## JAMES HETFIELD

by Mc Carbarini

**SONG:**  
**"IT'S NOT UNUSUAL"**  
by Tom Jones  
(*The Best of Tom Jones* (Rebound, 1997))  
"I actually went to see him in concert last year, and the guy's still got it. As cheesy as it is, the fucker can sing. He's up there in age—but his voice is *bits*! A more personal guilty pleasure is a cover of '...And Justice for All,' as done by a Danish death metal band called Grope on a tribute album called *Metal Militia* (Black Sun Records). It's so fuckin' cool, I wish we'd done it that way."

**MOVIE:**  
**THE GOOD, THE BAD, AND THE UGLY**  
directed by Sergio Leone (MGM/UA, 1966)  
"When we did the video for 'Hero of the Day,' we wanted to do a Western thing—and I wanted to be like Clint Eastwood in this film. Clint is definitely the Man. He's even got me smokin' cigars."

**BOOK:**  
**JOHNNY GOT HIS GUN**  
by Dalton Trumbo (Bantam, 1938)  
"This is the anti-war novel that 'One' was based on. It freaked me out. I had nightmares from it. This guy has this horrible war injury, and he becomes like a living brain—he has no way of communicating with anyone. And that's kind of a real fear of mine."



# Sick of It All

## PEACE CORE

THE NEW SICK OF IT ALL ALBUM IS OUT, AND it's called, suggestively enough, *Call to Arms*. But don't let the title fool you.

"The song 'Call to Arms' actually has the opposite meaning," says guitarist Pete Koller. "It's about a person deciding not to heed the call to arms for senseless violence."

Specifically, the violence abhorred by Sick of It All is the brutality associated with the hardcore punk scene since the mid Eighties. The band's ambition to put an end to all the vicious behavior is just one of the goals that keeps them fresh, notwithstanding a 13-year career that makes them, in the youth-oriented world of punk, almost grandpas.

"In the eight months that we were in the studio recording the new album, the scene has changed," says Koller. "It's not about the music, it's about fashion. People come to shows wearing \$100 jackets but complain about a \$12 ticket. And that's to see four bands!"

With their new album, on indie label Fat Wreck Chords, Sick of It All do their part to bring the scene back from the abyss, delivering the bone-crushing, foot-to-your-ass riffs that long made them mainstays in the punk world. And in doing so, they've discovered, a bit to their surprise, a new legion of fans.

"Metal kids are the fuckin' best," says Koller, a broad grin stretching his face. "They're so passionate

about the music. Who cares if they're wearing an Ozzy shirt? They're doing more for the

scene than some 11-year-old girl who likes punk one day and something else the next."

So Sick of It All presses on, playing hardcore the only way they know how: loud, fast and aggressive. As for the uncertain future of their beloved scene, these veterans take it in stride.

"We've watched the scene go through so many changes. It was dead, then huge, then pure violence. It's happened so many times. You just have to stick around and play through it."

—BRIAN STILLMAN

### AXOLOGY

**2001** MESA/BOOGIE DUAL RECTIFIER

**2000** MESA/BOOGIE DUAL RECTIFIER

**1999** MESA/BOOGIE DUAL RECTIFIER

"I can't say, I listen to too much music to have any one favorite."

band and squirrel away in an undisclosed L.A. studio to quietly work on your third album and mold a new image. Briggs, who has accused Manson of "absconding" with his "sexless alien" persona, is keeping the new project shrouded in secrecy until spring, when both the album and Briggs' makeover will have their debuts.

The *New York Daily News* reports that **COURTNEY LOVE** "pitched a magnificent hissy" on December 7 after producers for the *Billboard*



COURTNEY LOVE

Music Awards made her band, Hole, wait three hours to rehearse for the Las Vegas event. Love remained patient while Whitney Houston, Mariah Carey and others ran through their material several times, but lost her famous temper as showtime approached. Love walked onstage, grabbed a mic from r&b singer Usher and advised the producers to "get us on the fucking stage now or I'm not on the show!" They complied, Hole rehearsed and the show went on.

**NORM** have confirmed they will reprise their Family Values tour in 1999. Last year's inaugural 27-date tour, which featured Limp Bizkit, Rammstein and Orgy, among others, was attended by 243,000 fans and grossed nearly \$8.5 million. Not exactly niblets.

If you knew that Emerson, Lake & Palmer were still together, you might be interested to know that they've broken up—again. Bassist **GREG LAKE** has announced he's leaving the long-winded prog-rock trio he formed with keyboardist Keith Emerson and drummer Carl Palmer in 1970. Lake says he made his decision after pre-production sessions for the group's new album began going sour. "I did not feel comfortable with the artistic and musical directions that were being proposed," Lake explained in a statement. ELP disbanded once before, in 1979, and reformed in 1991. ■



# Fun Lovin' Criminals

## HOOD WINKS

When the Fun Lovin' Criminals scored a hit in 1996 with "Scooby Snacks," no one was more surprised than the band members themselves: It's not every day, after all, that a Quentin Tarantino-esque tale about Valium-loving bank robbers cruising Manhattan in a stolen police car becomes a radio favorite. On the Criminals' new release, *100% Colombian* (Virgin), the New York City trio retain the risqué, smirking humor of their 1996 debut. Come find yourself, but also incorporate a smooth Seventies funk vibe into the mix. Lead singer/guitarist Huey at times pulls off a remarkably accurate approximation of Barry White—although it's doubtful the Seventies love god ever criminalized his love songs, drug dealers and Korean bodegas.

"That's the music that I grew up on," says Huey. "Philly soul, the Delfonics, what I call comfort food, you know? It's like when you eat something your mom used to make for you as a kid. It makes you feel good. Well, when I listen to that music, it makes me feel good."

Among the album's most sincere love songs is "Sugar," a passionate, heartfelt tribute to Huey's one and only.

"I play that song for a lot of girls, and they're

always like, 'Oh, you're so beautiful,' he says. "And then they tell me it's really about my dog Sugar, the sweetest!" So it's a win-win situation.

During the recording of *100% Colombian*, the band had the opportunity to meet one of his guitar idols. B.S. says, "I was able to lick to the album's closer, 'Mini-Me.'"

"B.S. told me that any time I wanted him to play, I could call him down and play with us, to just let him know," says Huey. "So I said, 'Can I let you know right now?' and that was it."

Even though that fateful encounter melted the former Marine's normally cool-as-ice veneer—"I was crying like a baby," he admits—the most part, Huey and his boys, Steve (drums) and Fast (bass), have been handling the Criminals' success in stride.

"We're just three guys from New York," he reasons. "We all used to work 9-to-5 jobs; we've lived that life. And I'll tell you, it's nice to be able to take some time off and play music for a living. It's great. But we're still just the same bunch of knuckleheads."

—MICHAEL WINSTOCK

## AXOLOGY

**GUITARS** Gibson Chet Atkins Country Gentleman, Gibson Howard Roberts Fusion

**AMP** Vox AC30

**CURRENTLY LISTENING TO** The Best of Earth, Wind & Fire; Vol. 2—Earth, Wind & Fire; Parliament—Black Sabbath

**ALL-TIME FAVORITE ALBUMS** Rumours—Fleetwood Mac; The Great Adventures of Silkk Rick—Silkk Rick; Goodest—Wings

## Quite A Stunt METALLICA ENTER THE DIGITAL AGE ON THEIR FIRST DVD, *CUNNING STUNTS*



SINCE ITS DEBUT IN 1997, DVD (Digital Versatile Disc), with its glorious picture quality and sterling surround sound, has become the format of choice for home theater enthusiasts. Joining the over 2,000 films currently available on the digital five-inch disc format is a new generation of music-oriented titles that were made to take full advantage of DVD's impressive features and capabilities. Foremost among these is Metallica's *Cunning Stunts* disc, which

was released in December. The 140-minute program chronicles the band's 1996-1997 *Load* tour and features interviews with the band members, concert footage (some of which is compatible with DVD's rarely used multiple-angle function), a photo gallery of more than 1,800 still photographs and a documentary detailing how the exploding stage show finale was assembled and executed each night.

A host of familiar music industry labels have recently issued innovative new DVD releases, including Columbia (James Taylor: *Live at the Beacon Theatre*), Discipline Global Mobile (King

Crimson's *Deja VROOM*) and Rhino Home Video, which has jumped on the digital bandwagon in a big way. Rhino's recent DVD output includes *Fleetwood Mac: Rumours*, *Paul McCartney: In the World Tonight*, a collection of Monkees television episodes and *Jimmi Hendrix: Rainbow Bridge*, the film which captured Hendrix's legendary performance atop Hawaii's Haleakala volcano three months before his death. The *Rainbow Bridge* disc features the concert in its completely restored and uncut state, and also includes interviews with Hendrix and over 12 minutes of rare trailers.

—JEFF KITTS

FUN LOVIN' CRIMINALS: CHEPMAN/BEAHLER; COURTNEY LOVE: JEFFREY MAYER; STAR FILE





# Hovercraft

Campbell2000 (left) and Sadie7

## LOONEY TUNING

"COMPLACENCY IS THE WORST POSSIBLE THING for music," says guitarist Campbell2000 of Seattle's Hovercraft. "I just don't enjoy music that doesn't take risks."

No one could accuse Hovercraft of not taking risks. Campbell, bassist Sadie7 and drummer dash11 probe the outer limits of pure noise and abstract guitar textures. Their freeform explorations have floating points of departure and no fixed destination. "All music is based on improvisation, at least initially," Campbell theorizes. "But we have our way of never fully giving in to structuralizing things."

Technically unconventional—sometimes violently so—Campbell employs a slide on strings raised perilously high above the fretboard. His rig includes a sampler, which allows him to capture and loop rhythmic phrases and then play on top of them. And he never uses the same tuning twice. "That forces me to really pay attention to what's going on," he says. "You have to focus on the music a bit more, because it's new every time. I'm not bound by intonation, the frets or any of that. The frets are just there to get hammered."

Hovercraft was first launched in the early Nineties by Campbell and Sadie. They went through a succession of drummers and released their debut album, *Akathisia* (Mute), in 1997. Drumming duties were assumed by dash11 just in time to record Hovercraft's newest, *Experiment Below* (Mute). For Campbell, it's the first recording to capture the intensity of the group's live performances: sensory overload experiences with extreme volume levels and avant-garde film projections. Hovercraft has been compared to everything from early Pink Floyd to Sonic Youth,

### OLOGY

**GUITAR** Tobias Fender  
**AMP** Gallien-Krueger 400 RB  
**MAXIMUM GAZE** (artist)  
**CHARCUTLY LISTENING TO**  
(artist declines to answer)  
**ALL-TIME FAVORITE ALBUM**  
(artist declines to answer)

but the group fiercely resists categorization.

"People think we're into prog rock, art rock and a brainy kind of approach," says Campbell. "But we're far more inspired by punk rock and heavily rhythmic, primitive music. Conceptualism never drove us to make music. It was more about volume and energy."

—ALAN DI PERNA

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Music Makers	Little Rock	AR
Rock A Billy Mac	Panama	AR
Musicians Fleets	Phoenix	AZ
Ship's Music	All Locations	CA
Jim's Mac	Irvine	CA
Alta Loma Mac	All Locations	CA
Guitar Trader	San Diego	CA
Instrumental Mac	Thousand Oaks	CA
West LA Mac	All Locations	CO
J.B. Mac	Grand Junction	CO
Drum City	Wheat Ridge	CO
B & B Educational	Camden	DE
Accent Mac	Wilmington	DE
Backbeat Mac	Macon	GA
A Major Mac	Riverside	GA
Parsons Mac	Savannah	GA
Borsey Mac	Baltimore	ID
Keyboard Cms	Centerville	IL
AAA Swing City	Columbus	IL
Pro Sound Mac	Clarksville	IL
Stage Left Mac	Pt. Wayne	IN
Sweetwater Snd	Pt. Wayne	IN
T.G. Mac	Goshen	IN
Guitar Works	Greenwood	IN
Sound of Mac	Kokomo	IN
Rexy Mac	Lafayette	IN
Sight and Sound	Muncie	IN
Woodwind Brass	South Bend	IN
Guitar World	Overland Park	KS
Midwest Mac	Wichita	KS
Music Haven	Elmwood	KY
Cats Mac	Lexington	KY
Music Store	London	KY
Diaz	Louisville	KY
Chili's Guitar	Morehead	KY
Maschins Mac	Newport	KY
Sunlite Mac	Owensboro	KY
Zangler Mac	Baton Rouge	LA
C & M Mac	Kenner	LA
Vincent Bachman	Lafayette	LA
Lake Charles	Lake Charles	LA
Zangler Mac	Monroe	LA
New Orleans Mac	New Orleans	LA
Chilly Mac	Slidell	LA
Music Land	Bel Air	MD
Malte N Mac	Frederick	MD
Yeneman Mac	Rockville	MD
Hot Licks	Waldorf	MD
Washington Mac	Wheaton	MD
Bonny Sound	Flint	MI
Nuber Breese	East	MI
Pitching Mac	Grand Rapids	MI
Firehouse	Grand Rapids	MI
De's Mac	Holland	MI
Elderly Mac	Lansing	MI
Totally Cool Mac	Midland	MI
Cook's Mac	Mt. Pleasant	MI
Music Galaxy	Portage	MI
Motor City Gtr	Waterford	MI
Tempo Mac	St. Paul	MI
Big Dudes Mac	Kansas City	MO
St. Charles Mac	St. Charles	MO
McMurray Mac	St. Louis	MO
Jim Pinkston Mac	Gallatin	MS
Brownies Plaza	Pasadena	MS
Marshall Bros	Hedgeford	NC
McFadyen Mac	Charlotte	NC
Reliable Mac	Charlotte	NC
A Mac	Richmond	NC
McFadyen Mac	Huntley Beach	NC
Harry's Guitar	Raleigh	NC
Great Scott	Wilmington	NC
American Music Supply	Midland Park	NY
Victor's Hse of Mac	Paramus	NY
Parkway Mac	Orangetown	NY
Jackson Mac	Grand Island	NY
Best Street Mac	Monrovia	NY
Alto Mac	Midleton	NY
Big Apple Mac	New Hartford	NY
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New York	Boardman	OH
Moore's Mac Emp.	Bridgeport	OH
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Drinking Gourd	Dayton	OH
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New York	Warren	OH
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Music Snd World	Tulsa	OK
Musicians Friend	Medford	OR
Medley Mac	Boonville	PA
Magdon Mac	Olyphant	PA
K & S Mac	Pasadena	PA
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Planes n Stuff	Pittsburgh	PA
Larry's Mac	NiceLand	PA
Ryde Music	Coverly	RI
Music Station	Anderson	SC
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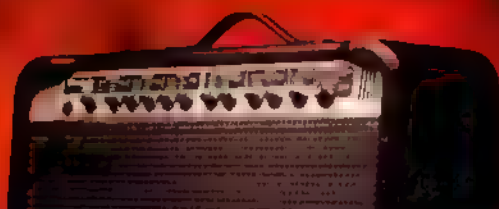
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# MAXIMUM BOB

In little over a year, he's won a Grammy, survived a dangerous illness, hobnobbed with religious royalty and toured endlessly. He's Bob Dylan, forever young prince of rock and roll. by Murray Engleheart

**B**OB DYLAN, WHO FOR MUCH OF HIS FABLED career has been the hippest, has now spent more than a year being the hottest as well. He's the man on everyone's A-list, from Eddie Vedder, an avowed fan, to Pope John Paul II, for whom Dylan performed three songs in Bologna, Italy. Dylan even impressed the online retailer amazon.com, which recently voted *Bob Dylan Live 1966: The "Royal Albert Hall" Concert* the best album of 1998. As remarkable as it seems, one of the most vital post-grunge artists in rock is 58-year-old Bob Dylan. After a rather lean decade, the Sixties folk-rock icon has, against all odds, revitalized his career by polishing off the Nineties with two albums that rank among his very best.

Along with the highly acclaimed "*Albert Hall*" reissue, Dylan's 1997 Grammy-winning release, *Time Out of Mind*, produced by Daniel Lanois, has put the singer back in rock's vanguard.

Perhaps even more remarkable than Dylan's albums have been his brilliant live shows, showcasing his feisty lead guitar playing and a crack band. After bouncing back from a life-threatening heart infection in mid-'97, Dylan has played well over 200 shows, performing fierce, jam-oriented reinterpretations of his best songs, at times recalling the tightly wound, three-guitar army of Lynyrd Skynyrd's "Free Bird." It's all been a far cry from the disappointingly ramshackle shows that became his stock-in-trade in the Eighties and early Nineties.

When Bob Dylan talks—which is rarely—people listen. Especially these days. We recently had the opportunity for a brief chat with the enigmatic legend, who finally took a break from what has come to be known as his "Never Ending Tour." Dylan seemed relaxed, and was kind enough to reflect on the turbulent events of his recent career, and to speculate on his future.

**GUITAR WORLD** Bruce Springsteen once said that without you there'd be no Beatles' *Sgt. Pepper's*, no Beach Boys' *Pet Sounds*, no Sex Pistols' "God Save the Queen."

**BOB DYLAN** Well...you know, you can influence all kinds of people, but



"WE SEEM TO BE ATTRACTING A NEW AUDIENCE. NOT JUST THOSE WHO KNOW ME AS SOME KIND OF FiGuReHeaD FROM ANOTHER AGE."

sometimes it gets in the way—especially if somebody is accusing you of influencing somebody that you had no interest in influencing in the first place. I've never given it any mind at all, really. I don't really care to influence anybody at this time, and if I have influenced anybody, what can I say?

**GW** Certain albums of yours—*Blood on the Tracks*, *Infidels*, *Highway 61 Revisited*—inspired great critical plaudits in their day, and have stood the test of time. In your view, do those records live up to their reputation?

**DYLAN** Well, those records were made a long time ago, and you know, truthfully, records that were made in that day and age all were good. They all had some magic to them because the technology didn't go beyond what the artist was doing. It was a lot easier to get excellence back in those days on a record than it is now. I made records back then just like a lot of other people who were my age, and we all made good records. Those records seem to cast a long shadow. But how much of it is the technology and how much of it is the talent and influence, I really don't know.

I know you can't make records that sound that way any more. The high priority is technology now. It's not the artist or the art. It's the technology that is coming through. That's what makes *Time Out of Mind*...it doesn't take itself

seriously, but then again, the sound is very significant to that record. If that record was made more haphazardly, it wouldn't have sounded that way. It wouldn't have had the impact that it did. The guys that helped me make it went out of their way to make a record that sounds like a record played on a record player. There wasn't any wasted effort on *Time Out of Mind*, and I don't think there will be on any more of my records.

**GW** A writer once noted that Delta bluesman Skip James' records always sound best at night. The same could be said about *Time Out of Mind*.

**DYLAN** You think it sounds like Skip James?

**GW** In a sense. *Time Out of Mind* sounds best late at night.

**DYLAN** That would be a tremendous compliment to me, to hear that it was even in any kind of...that it would be in the same realm as Skip James.

**GW** In terms of mood and ambience, it's almost like there's ghosts running through it. Are those ghosts of, or for, any— continued on page 112





# KICK OUT THE JAMS

The Black Crowes stop the noodling and rediscover their rock and roll shoes. by Tom Beaujour

**T**HOUSANDS OF ROCK ALBUMS WILL be released this year, but when all is said and done, the Black Crowes may be the only band to put out a *rock and roll* record. "This is the kind of album you crank up in a bar on a Saturday night," enthuses Crowes frontman Chris Robinson. "Suddenly everyone gets in a good mood and orders a double."

*By Your Side*, which opens with the two scorching, up-tempo rave-ups "Faster" and "Kicking My Heart Around," represents a surprising about-face for the Crowes, whose recent ventures into the trippy world of sprawling songs and extended, live space jams saw the group increasingly lumped in with Tie-Dye-Core bands like Blues Traveler, Phish and even the Grateful Dead.

Guitarist Rich Robinson clearly recalls the day the band decided to return to their rock and roll roots. "We were on tour with the Further Festival, that 'Dead-fest' with Rat Dog and Mickey Hart, and finally everyone just realized, 'You know, we're a fucking rock and roll band!' It wasn't like we said, 'Hey, fuck those hippies!' The extended jams we had been doing more and more of over the last couple of years were cool for us as musicians because we got to be real spontaneous, but we decided that that really didn't fit us."

Along with the decision to alter the Crowes' musical course came a series of personnel changes. Lead guitarist Marc Ford was handed his walking papers and original bassist Johnny Colt was replaced by Steve Pipien, Chris' old friend and one-time roommate.

In order to ensure that *By Your Side* would have the requisite level of raw power, the Crowes enlisted the services of producer Kevin "Cave-man" Shirley (Aerosmith, Silverchair). "Kevin came in and said, 'Look, you guys have been playing together for 10 years; stop thinking and just rock!'" Rich recalls. "There was no drama making this record," adds Chris. "It's amazing how productive you can be when there's no drama."

With the album supposedly in the can and set for release in the fall of 1998, the Crowes (who had hired ex-Cry of Love guitar whiz Audley



**"WE WERE OUT THERE ON TOUR, DOING OUR THING, AND I JUST TOLD HIM, 'LOOK, BROTHER, I Can't DEAL With a CorPsE.'"**

—CHRIS ROBINSON

Freed to fill out their ranks) hit the road at the end of last summer to promote *Sho' Nuff*, a five-CD box set comprised of remastered versions of the band's first four albums and an additional live disc. Halfway into the tour, however, Rich and Chris, forever prolific, wrote two new songs, the ultra funky "Go Tell the Congregation" and "Diamond Ring," and decided that they were simply too strong to be left off the album. Pushing the release of *By Your Side* ahead to January, the band returned to the studio and tracked the new cuts. Chris feels that the delay was well worthwhile. "First of all, the record is stronger with the two songs," he says. "And second of all, we actually had time to work out a plan—which is a first for us—for the release of the new record. The record company had time to set things up properly. We're making a video, and when the new year hits, so will the record. And then, of course, we'll tour until we drop."

**GUITAR WORLD** One thing that distinguishes *By Your Side* from your previous albums is that Rich plays all of the guitars. What made you decide to go into the studio without a lead guitarist?

**CHRIS** Once we started working on the songs, I felt that it was much tighter and harder without lead guitar all over the place—so much so that I thought we should

just go as we were. It sounded bigger to me.

**RICH** I was probably more apprehensive than anyone else about coming into the studio without another guitarist. But everyone else was like, "Man, this is how it should be. We don't need anybody else." So I just did it.

**GW** While you are the only guitar player, most of the songs on the album feature a multi-layered rhythm guitar approach. Was it difficult to think like several guitar players and create convincing rhythmic interplay?

**RICH** No, that was pretty easy. Since I was playing the second track of guitar, I knew exactly when to lay out and when to come in so that the song could be heard the way that it was originally written, with all of its subtleties. Those subtleties can easily get lost, especially when





Chris Robinson (left) and Rich Robinson



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## THE BLACK CROWES

you have someone soloing over everything.

There's a stigma attached to rhythm guitar, because so many guys just *schlep* through the chords. But I play the songs. I'm not just playing A, D and G or whatever it is. It's not that barre-chord bullshit that everyone does these days. I play specific parts and riffs that mean something.

**CHRIS** It is all about subtlety. Because Rich usually plays in an open tuning, modally speaking, he's a little more out there than most textbook players. He's always played rhythm guitar as if he were playing everyone's instrument. Rich, you maniacal, tyrannical fuck, you!

**GW** Are the two of you tyrannical? Is that why Marc Ford and your bassist, Johnny Colt, left? Are the two of you hell to be with in a band?

**RICH** Why would it be hard to be in a band with two tyrannical brothers who run the show and don't care about anyone else? [laughs]

**CHRIS** I wouldn't say tyrannical. I think *articulate* would be more accurate.

**RICH** I don't know if it's hard to be in a band with the two of us. And it's really not my problem. It's a shame to see both of those guys go. They left for very different reasons. Johnny was like, "I'm not the bass player for this band anymore, and I think that you can go on without me and be happier with someone else." We thanked him for his honesty and parted ways on the best of terms. Marc Ford was a little different.


**CHRIS** I think that if Marc had stayed in this band, he would be dead. We were out there on tour, doing our thing, and I just told him, "Look, brother, I can't deal with a corpse." Corpses are icky. [laughs] I don't mean to take the whole thing lightly, but I hear that he has his life together and that he's playing great, so God bless him.

**GW** Rich, the lion's share of your lead work on this album is done on slide. Who are your primary slide influences?

**RICH** I've never been the type to sit down and pick out solos, so there really isn't anyone that I sat down and tried to emulate directly. If I ever did do that it was to learn a cover that we were going to do or something. But the slide players that I gravitate towards are the country blues guys like Mississippi Fred McDowell, Furry Lewis and, of course, Robert Johnson. I never really even got into most of the Chicago blues stuff, with the exception of Muddy Waters. I'm genuinely more into the country blues where the one guitarist picks, plays slide and sings.

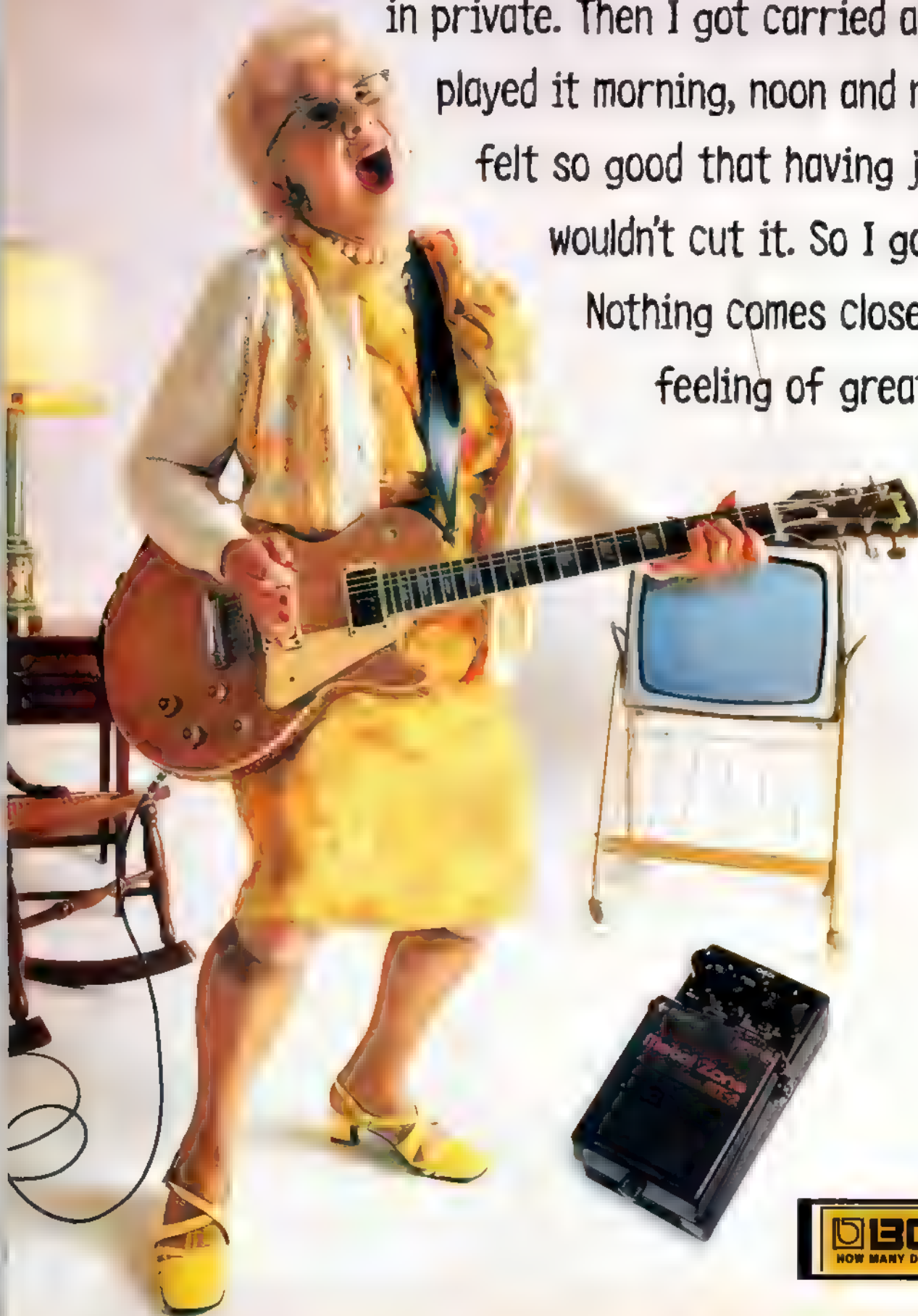
**GW** Your answer betrays your traditionalist leanings. What do you say to Black Crowes detractors who accuse you of being mere imitators of rock and blues traditions?

**RICH** We don't present tradition in its true form. We manipulate it in our own unique way.

**CHRIS** Now it's our sound. *Shake Your Money Maker* (1990) may have been a lot of other people's sounds thrown together, but we had to start somewhere. Five records later, it's *our* thing. 



"At first I would only take it out and mess around with it  
in private. Then I got carried away and  
played it morning, noon and night. It  
felt so good that having just one  
wouldn't cut it. So I got more.  
Nothing comes close to the  
feeling of great tone."



"THE HOUR OF MUSIC THAT ROCKS MY WORLD"

# 60 MINUTES

WITH Ted Nugent



BY VIC GARBARINI

SHORTLY AFTER TACKLING THE DREADED *Guitar World* 60 Minutes tape challenge, Motor City Madman Ted Nugent called his manager and said, "Don't phone me for at least a year." He then announced he would be giving up his Detroit radio show and "going off the radar" for a spell after his 50th birthday bash at Detroit's State Theater last December 17. Hey, who knew asking an outdoorsman like Nuge to simply pick 12 of his favorite songs would cause him to go into hibernation? Okay, the two events aren't really related. But Ted's choice of songs that pay homage to Motown artists and Detroit rockers that inspired his youth is certainly no coincidence.

"I just finished a tour celebrating 40 years of Motown, playing these licks from the masters I learned from," says Nugent. "We're putting out a live Westwood One broadcast, and I'm probably also going to put it out as a live record. And three days before that tour started I had just returned from Africa, where I ran with the indigenous people and hunted game for these villagers with my bow and arrow. It reminded me that the soul of man is really reflected in r&b, blues and soul music as conveyed through everyone from Robert Johnson to Steve Cropper and beyond."

## "SOUL MAN"

**JAM AND DAVE**

*Soul Men* (Rhino, 1987)

"AS A GUITARIST, STEVE CROPPER LIVED my dream of being an uppity white guy playing in a soul band. On our last tour, I played not only Steve's guitar parts, I played the Memphis Horns parts, too. To people who don't understand Steve Cropper's genius, who say, 'There's not enough power chords, there's not enough

NEIL ZLOZOWER



notes in the solos," I would say, 'Son, shut the fuck up!' Taste often comes in increments. Sometimes in an avalanche, but most impactingly, in bits and pieces."

## "PAPA'S GOT A BRAND NEW BAG"

**JAMES BROWN**

*Papa's Got a Brand New Bag* (King, 1965)

"JUST BECAUSE OF THE WAY THE GUITAR fans that ninth chord intro. I mean, what a moving moment in music history. We played this on tour this year, too. And I realized I don't even know the names of the guitarists in James Brown's band, or the original guitar players in the Funk Brothers over at Motown. There were three guitar players on almost every Motown track. One guy would do the lead, the second would do these tight voicings way up the neck in sync with the drums and the third would do the lead."

## "KICK OUT THE JAMS"

**THE MC5**

*Kick out the Jams* (Elektra, 1969)

"'REVOLUTION' BY THE BEATLES and 'Street Fighting Man' by the Stones were inspired by this outrage, this energy explosion coming out of Detroit, which the MC5 were a part of. You hear the word 'raw' used in descriptions of punk or grunge, but I'm sorry, that ain't raw. The MC5 were raw. There were no pedals or distortion units. It was Fred 'Sonic' Smith and Wayne Kramer plugging their Strats and Mosrites into abrasive Marshall 100 amps and just turning those knobs as high as they would go. Take it from the Nuge, the energy level that the MC5 captured, exuded and projected was not of this earth. There was an uninhibitedness, a primal urgency that I, to this day, remain inspired by."

## "JENNY TAKE A RIDE"

**MITCH RYDER AND THE DETROIT WHEELS**

*Take a Ride* (Sundazed, 1966)

"I PICKED THIS BECAUSE OF THE GRIND factor and that seventh chord maneuver, which I use more than any other rock and roll guitar player. A lot of guys use the full chord without the third, which I mastered as well. But I'm the guy who throws in them seventh notes because it creates a much fuller sound. And I owe that to listening to Junior Walker do 'Shotgun,' and especially to Jim McCarty, the guitar-

ist from Mitch Ryder's band. It's his use of sevenths on songs like this and 'Devil with a Blue Dress' which really sets them apart musically—and which later inspired people like Bruce Springsteen."

## "GOING BACK TO MIAMI"

**WAYNE COCHRAN**

*The Blues Brothers: The Definitive Collection* (Atlantic, 1992)

"ANOTHER WHITE INTERPRETATION OF soul music, doing its damndest to touch that black nerve center. Wayne Cochran was a motherfucker, just a pure ball of energy. It made me realize that white guys like me had to

ture the unique tone of this song I'd use both pickups, turning the tone all the way up but with the volume only at three. At that low volume, without any muffling of the strings, and with a pick back against the bridge, you get this amazing resonance that is actually the electronics picking up the pores of the sprucewood. Now, that's a guitar tone."

## "I WANNA BE YOUR MAN"

**THE ROLLING STONES**

*Singles Collection: The London Years* (ABKCO, 1989)

"THIS WAS A SONG THE BEATLES gave them, and one of their earliest singles. God, all us guitar players were beside ourselves trying to figure out how Keith Richards and Brian Jones got those guitar tones. Listen to that chromatic walkdown after the chorus. I finally worked out that it was Brian Jones using all back pickup with one of those little silver treble boosters that Vox made. But whatever he did to get that slide effect showed that Brian was an absolute genius. A very moving piece of music for all of us at the time."

## "STREET FIGHTING MAN"

**THE ROLLING STONES**

*Beggar's Banquet* (ABKCO, 1968)

"THIS WAS ONE OF KEITH Richards' first uses of open blues tunings in a rock context. He actually played an acoustic guitar into a little tape recorder and used that as the basic track. When I toured with the Damn Yankees, we opened with this song for at least three years. I was trying to

work even harder than James Brown—to even come close to coming in second to James Brown."

## "MY GIRL"

**THE TEMPTATIONS**

*The Temptations Sing Smokey* (Motown, 1964)

"I THINK IT WAS JOHNNY WATSON at Motown who played this lick on a Super 400, which is where my sonic appreciation of that guitar style stems from. This is another song we played on the road every night last year. I play a classic, hand-carved Gibson Byrdland made of spruce that produces tones you can't get with a solidbody or a pedal. To cap-

inject that r&b grunt factor into the band, and, boy, did it work."

## "I'M A MAN"

**BO DIDDLEY**

*Chess Masters* (Chess, 1981)



"ONE OF THE MOST intense spiritual pleasures of my life happened last year when I sat around African campfires at night with young warriors, trading songs. I wound up playing a lot of Bo Diddley on my acoustic guitar, because Bo's rhythms on guitars are obviously a direct descendant of the tribal

rhythms that originated there. You realize that the edginess of rock and roll is the direct product of the way we have those tribal rhythms clink-clanking along with a memorable melody."

## "HEY JUDE"

**THE BEATLES**

*Past Masters—Volume 2* (EMI, 1988)

"IT'S KIND OF A TIE BETWEEN THE BEATLES' and Wilson Pickett's versions of this one. At this point the Beatles were getting into LSD and incense and paisley, and I really felt let down. Plus we were afraid they were going to break up. I was with the Amboy Dukes, driving to a gig with Blues Image, when suddenly this came on the radio. I just shook my head, amazed, and realized Paul McCartney was the white Limey Little Richard. If anyone ever came close to capturing the spiritual essence of the original r&b masters, while still creating and maintaining his own identity, it was Paul McCartney on this song—and I tip my Byrdland to him. And then to hear Wilson Pickett cover it with a young Duane Allman—who was obviously a genius in his own right—on guitar was another dream come true."

## "LITTLE JIMMY BROWN"

**THE THREE BELLS**

"THIS IS AN OLD FIFTIES A-CAPPELLA Christmas song that probably nobody's ever heard of. It's got this celebratory gospel feel with a little r&b uppityness that separates it from the mushy, predictable Christmas music. I was fascinated with how some of the voices would move up with the chord, but at least one of them would descend. It's a song I've got to record with my Byrdland playing violi-like feedback parts in place of the vocals."





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#### **ALTERNATIVE ROCK** volume 2

■ **OASIS** Stand By Me, D'You Know What I Mean, Be Here Now, Don't Go Away, Magic Pie ■ **NIRVANA** Heart Shaped Box ■ **RAD OHEAD** Creep ■ **OCEAN COLOUR SCENE** The Riverboat Song ■ **KULA SHAKER** Hush ■ **SPIN DOCTORS** Little Miss Can't Be Wrong, Two Princes ■ **MANIC STREET PREACHERS** Design For Life ■ **THE SEAHORSES** Love Is The Law ■ **GUN** Word Up

#### **UNPLUGGED ROCK**

■ **ERIC CLAPTON** Layla, Old Love, Tears In Heaven ■ **THE BEATLES** Yesterday, Here Comes The Sun ■ **REM** Losing My Religion ■ **PINK FLOYD** Wish You Were Here ■ **ROD STEWART** Maggie May ■ **HEAT** Tequila Sunrise ■ **NIRVANA** Man Who Sold The World ■ **JAMES TAYLOR** You've Got A Friend, Fire And Rain ■ **NEIL YOUNG** Heart Of Gold, Needle And The Damage Done ■ **THE ROLLING STONES** Angie

#### **ROCK STARS**

■ **BRYAN ADAMS** Summer Of '68 ■ **AEROSMITH** Walk This Way ■ **ERIC CLAPTON** Tears In Heaven (unplugged) ■ **FREE** Wishing Well ■ **RAINBOW** Since You've Been Gone ■ **JIMI HENDRIX** Foxy Lady ■ **BAD COMPANY** Can't Get Enough ■ **GARY MOORE** Story Of The Blues ■ **THIN LIZZY** Rosalie ■ **BLACK CROWES** Hard To Handle ■ **DOOBIE BROTHERS** Long Train Running ■ **ROLLING STONES** Jumping Jack Flash ■ **BON JOVI** You Give Love A Bad Name ■ **WHITESNAKE** Here I Go Again ■ **JOE SATRIANI** The Crush Of Love

#### **MONSTERS OF ROCK**

■ **JIMI HENDRIX** Purple Haze, Little Wing ■ **JOE SATRIANI** Crying ■ **GARY MOORE** Empty Rooms, Cold Day In Hell ■ **BON JOVI** Wanted Dead Or Alive ■ **DIRE STRAITS** Romeo & Juliet ■ **ROLLING STONES** Brown Sugar ■ **ERIC CLAPTON** Badge ■ **THIN LIZZY** Still In Love With You ■ **WHITESNAKE** Fool For Your Loving ■ **BLACK SABBATH** Paranoid ■ **THE SHADOWS** Apache ■ **BRYAN ADAMS** Run To You ■ **ZZ TOP** Sharp Dressed Man

#### **VINTAGE ROCK**

■ **LED ZEPPELIN** Stairway To Heaven ■ **THE EAGLES** Hotel California ■ **PINK FLOYD** Another Brick In The Wall ■ **JIMI HENDRIX** All Along The Watchtower, Hey Joe ■ **DEEP PURPLE** Smoke On The Water ■ **STEVIE RAY VAUGHAN** Riviera Paradise ■ **ERIC CLAPTON** Sunshine Of Your Love ■ **SANTANA** Samba Pa Ti ■ **FREE** All Right Now

#### **TOTAL BLUES**

■ **JIMI HENDRIX** Redhouse ■ **GARY MOORE** Oh Pretty Woman ■ **ERIC CLAPTON** Hideaway ■ **JOHN LEE HOOKER** The Healer ■ **MUDDY WATERS** Hoochie Coochie Man ■ **ZZ TOP** Fool For Your Stockings ■ **PETER GREEN** Need Your Love So Bad ■ **BB KING** How Blue Can You Get ■ **JEFF HEALEY** Confidence Man ■ **STEVIE RAY VAUGHAN** The End

#### **UNPLUGGED ROCK** volume 2

■ **DIRE STRAITS** Private Investigations ■ **ERIC CLAPTON** Change The World, Before You Accuse Me ■ **REM** Man On The Moon ■ **OASIS** Cast No Shadow, She's Electric ■ **THE VERVE** The Drugs Don't Work ■ **STING** Shape Of My Heart ■ **BOB DYLAN** Like A Rolling Stone ■ **THE ALLMAN BROS** Midnight Rider ■ **THE KINKS** Lola ■ **THE ROLLING STONES** Can't Always Get What You Want ■ **CROWDED HOUSE** The Weather With You ■ **STEALERS WHEEL** Stuck In The Middle With You

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#### **ALTERNATIVE ROCK**

■ **NIRVANA** Smells Like Teen Spirit, Come As You Are ■ **OASIS** Don't Look Back, Champagne Supernova, Roll With It, Live Forever, Wonderwall, Whatever, Some Might Say, Supersonic, Cigarettes & Alcohol ■ **HEATHEN** ■ **PEPPERS** Under The Bridge, Give It Away ■ **PEARL JAM** Alive ■ **STONE TEMPLE PILOTS** Plush

#### **GUITAR HEROES**

■ **STEPPENWOLF** Born To Be Wild ■ **JIMI HENDRIX** Voodoo Child, Johnny B Goode ■ **ERIC CLAPTON** White Room ■ **BOSTON** More Than A Feeling ■ **JEFF HEALEY** While My Guitar Gently Weeps ■ **BAD COMPANY** Feel Like Making Love ■ **AC DC** Highway To Hell ■ **LYNYRD SKYNYRD** Sweet Home Alabama ■ **JENNY KRAMITZ** Are You Gonna Go My Way ■ **THE ALLMAN BROS** Jessica ■ **JOE WALSH** Rocky Mountain Way ■ **ROLLING STONES** Honky Tonk Woman ■ **GOLDEN EARRING** Radar Love ■ **THE SHADOWS** FBI

#### **ROCK LEGENDS**

■ **DIRE STRAITS** Brothers In Arms ■ **VAN HALEN** Jump ■ **ERIC CLAPTON** Wonderful Tonight, Crossroads ■ **ZZ TOP** Gimme All Your Loving ■ **SANTANA** Europa ■ **JOE SATRIANI** Always With Me, Always With You ■ **FLEETWOOD MAC** Albatross ■ **GUNS N' ROSES** Knocking On Heaven's Door ■ **THE BEATLES** Let It Be ■ **PINK FLOYD** Comfortably Numb ■ **THIN LIZZY** Don't Believe A Word ■ **GARY MOORE** Walking By Myself ■ **METALLICA** Enter Sandman

#### **CLASSIC ROCK**

■ **JIMI HENDRIX** The Wind Cries Mary ■ **LYNYRD SKYNYRD** Free Bird ■ **GARY MOORE** Parisienne Walkways ■ **THIN LIZZY** Whiskey In The Jar ■ **ROLLING STONES** Satisfaction ■ **SANTANA** Black Magic Woman ■ **JEFF BECK** 'Cause We've Ended As Lovers ■ **ZZ TOP** Tush ■ **ERIC CLAPTON** Cocaine ■ **STEVIE RAY VAUGHAN** Crossfire



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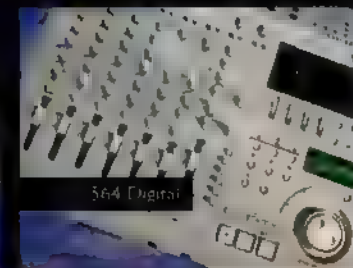
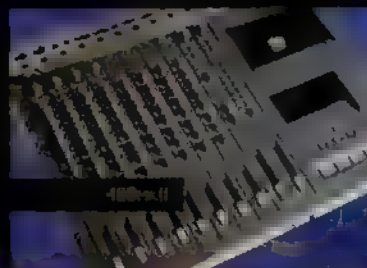
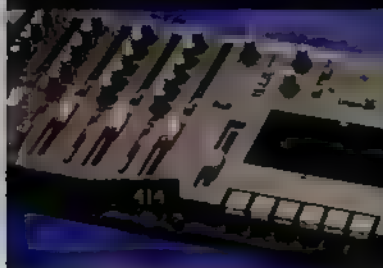
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# Nineties

90 91 92 93 94 95 96 97 98 99

## **48 THE DECADE IN REVIEW**

A year-by-year account of the Nineties in all its ragged, grungy and unplugged glory.

## **52 THE DANGEROUS NINETIES**

We don't want to get off on a rant here, but... In an elegant essay, noted rock journalist J.D. Considine reflects on a turbulent decade in music.

## **58 THE DECADE IN QUOTES**

Soundbites from Bruce Springsteen, Eddie Vedder, Keith Richards, Twigg Ramirez, Pete Townshend and other movers and shakers of the era.

## **72 ARTIST OF THE DECADE: KURT COBAIN**

The stunning rise and fall of Kurt Cobain, Seattle's reluctant King of Grunge.  
**PLUS:** Two interviews with Cobain; Soundgarden's Kim Thayil pays tribute to the fallen rocker.

## **82 COMEBACK OF THE DECADE: JIMI HENDRIX**

With the imminent release of *Jimi Hendrix: Live at the Fillmore East*, featuring the Band of Gypsies, *Guitar World* proudly presents a rare interview with Hendrix collaborator and Gypsies bassist Billy Cox.

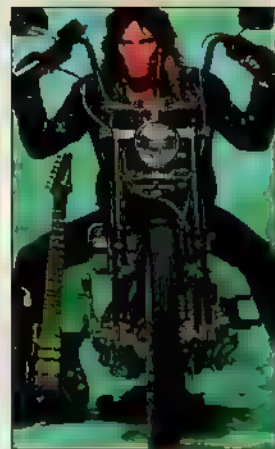
## **90 THE 20 BEST GUITAR RECORDS OF THE DECADE**

Arguments were presented and tough decisions were made.  
These are twenty albums deemed the best and the brightest of the Nineties.

# 90



**Long hair, Spandex  
and shredding still rule.  
Stevie Ray dies tragically.  
Seattle gets ready to rumble.**



## JANUARY STEVE VAI'S 10-HOUR WORKOUT

THESE ARE THE GLORY DAYS OF shred and Steve Vai is master, high priest and guru of the art form. In January, *GW* reports how Vai, already dubbed guitar's greatest gun-for-hire by some, abandons David Lee Roth and joins Whitesnake—all for (it is rumored) a cool million. Vai's incredible 10-hour guitar workout of fingerbusting exercises, created especially for our readers, demonstrates a) just how he got to be who he is, and b) why people like him were burned out the Middle Ages.

## READERS POLL WINNERS

**BEST ALBUM**  
*Surfing with the Alien*  
Joe Satriani  
**MVP**  
Joe Satriani  
**NEW ARTIST**  
Rob Beach (Winger)  
**ROCK**  
Steve Vai  
**HEAVY METAL**  
Kirk Hammett  
**BLUES**  
Stevie Ray Vaughan

## MAY SEATTLE ROCKS



THE MAY COVER STORY FOCUSES ON SHRED Olympians Michael Rothermundt, Ben Moon and Richie Kotzen, but far more significant is a feature entitled "Hard Rain"—a look at some of the rising forces in the new grunge scene. "I play guitar because I like to make loud noises," says Soundgarden guitarist Kim Thayil, who, with his bandmates, would soon make a noise louder than any they might have anticipated.



FEBRUARY

## VAN HALEN NAMED PLAYER OF THE EIGHTIES

IT WAS AN EASY CALL. The results of an internal *GW* poll surprise none: Eddie is crowned Player of the Decade. In the course of 10 years he rescued the guitar from the disco dragon, led the rock band bearing his name to greatness and two-hand tapped his way into millions of guitarists' hearts. Dedicated though he is to his art, Van Halen does admit to having other interests. "The chicks, man. The chicks on the road. 'Whew!'"

DECEMBER

## Stevie Ray R.I.P.

ON AUGUST 27, STEVIE RAY VAUGHAN dies in a helicopter crash following a performance in East Troy, Wisconsin,

thus ending his stirring comeback from alcoholism and drug addiction. In the December issue, *GW* joins its readers in singing the blues

for the music's foremost practitioner. A highlight of our tributary issue is writer Bill Milkowski's moving account of Stevie Ray's funeral in Dallas.





**Lollapalooza** rocks the free world.  
**Metallica** dress themselves in "black."  
**Guitar World** begins running transcriptions.

MARCH

## BLUES BIGGIES

JUST WHAT ARE THOSE SOPHISTICATED blues fans listening to? *GW* provides a public service with its guide to the 25 best blues CDs. Among the albums noted are Blind Willie Johnson's *Praise God I'm Satisfied*, Blind Blake's *Ragtime Guitar's Foremost Fingerpinner*, Albert Collins' *Cold Snap* and Howlin' Wolf's *More Folk Blues*.



## JANUARY BOX OF THE HOLY

ATLANTIC RECORDS RELEASES *LED Zeppelin*, a four-CD retrospective box set. *GW* celebrates with a tribute issue for the ages, featuring exhaustive interviews with Jimmy Page and John Paul Jones, discographies, photo gallery, poster and transcriptions of "Ramble On" and "The Song Remains the Same." Page certainly knew which side of his bread was buttered: "I thought 'Stairway to Heaven' crystallized the essence of the band."

MARCH

## Red Letter Date in Rock Guitar History

First issue of *GW* with three—count 'em, three—full transcriptions. The historic—so to speak—tunes are ZZ Top's "Doubleback," Black Crowes' "Hard to Handle" and Poison's "Something to Believe In."

SEPTEMBER

## YA BIG PALOOZA, YA

LOLLAPALOOZA IS BORN, AND ROCK FANS AND MUSIC INDUSTRY executives rejoice. Festival participants Jane's Addiction's Dave Navarro, Nine Inch Nails' Trent Reznor and Butthole Surfers' Paul Leary meet via conference call and regale *GW* with guitar chat and other important business. Reznor, a man of great pride and almost serious intent, sets the ideological tone for the meeting: "I'm not going to tailor my music to what people are going to like next. I don't think in terms of radio and MTV."



(left to right) Jane's Addiction's Dave Navarro, Nine Inch Nails' Trent Reznor and Butthole Surfers' Paul Leary

## READERS POLL WINNERS

**BEST ALBUM**  
*Passion and Warfare*  
 Steve Vai

**MVP**  
 Stevie Ray Vaughan  
 and Steve Vai

**NEW ARTIST**  
 Nuno Bettencourt

**ROCK**  
 Steve Vai

**HEAVY METAL**  
 George Lynch

**BLUES**  
 Stevie Ray Vaughan

OCTOBER

# Black Power

METALLICA TIGHTEN THEIR ARRANGEMENTS, SHORTEN THEIR SONGS AND BULLY THEIR WAY INTO the mainstream with *Metallica*, the biggest, baddest, most successful metal album of all time. Of course, creating a masterpiece takes time. "I don't remember doing anything else," gripes James Hetfield. "I don't remember not living in the studio. I'm itching for people to hear this album because I'm sick of hearing it myself."

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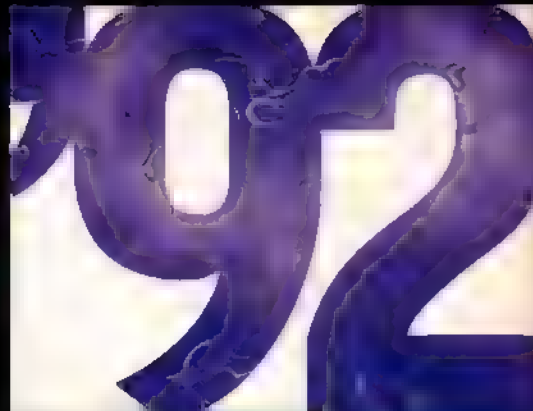
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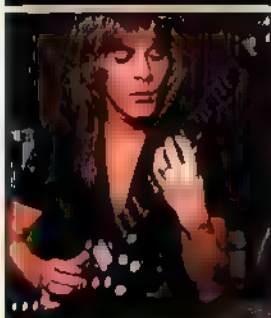


**Nirvana** conquers with teen spirit. **Spinal Tap** get it together. **Nuno Bettencourt** arrives at the summit little aware of the swirling, grungy abyss about to engulf him.



## APRIL WAYNE'S WORLD'S TOP 10 GUITARISTS

WAYNE AND GARTH, THE AMIABLE—some say imbecilic—hosts of a popular community-access TV show broadcast from Aurora, Illinois, share with GW a list of their favorite players. Among their carefully considered selections are Fred Flintstone ("He's a Hanna-Barberian!"), Andres Segovia ("The man can wail") and Joe Perry ("We're not worthy!").



## MAY Riches From Rhoads

GUITAR WORLD UNEARHS A LONG-LOST LESSON with the late Randy Rhoads, the brilliant young guitarist and Ozzy Osbourne sideman whose premature death in a bizarre airplane accident left a generation of metal shredders bereaved. Readers wipe away the tears, plug in and rock in Randy's memory.



## FEBRUARY WILD, WILD NORTHWEST

GW HAILS THE NEW SEATTLE SCENE, INTERVIEWING Soundgarden's Kim Thayil, Pearl Jam's Mike McCready and Stone Gossard and the straw who stirred the great grunge drink, Nirvana's Kurt Cobain. "We sound like the Bay City Rollers after an assault by Black Sabbath," says Cobain. "And we vomit onstage better than anyone!"

## APRIL Butt, Of Course

EIGHT YEARS AFTER their tempestuous break-up, the legendary Spinal Tap reunite and release *Break Like the Wind*. GW meets with Nigel Tufnel, David St. Hubbins and Derek Smalls, and the three reveal themselves to be every bit as sensitive and pritty as the chorus to their enormous hit "Big Bottom" would indicate: "Big bottom, big bottom. Talk about buncakes, my girl's got 'em. Big bottom, drive me out of my mind. How could I leave this behind?"



## MAY HENDRIX RELIC

GW PAYS A VISIT TO SOTHEBY'S, THE INTERNATIONALLY famous auctioneers, and comes away with an eye-popping prize: a 1962 Supro Thunderbolt bass amp, formerly owned and used by Jimi Hendrix during his days as a sideman with r&b greats Jackie Wilson, Sam Cooke and Slim Harpo. The amp, in turn, is first prize in a GW giveaway. After all is said and done, lucky reader Tom McGraw is one Hendrix amp richer and the GW staff is...very, very sad.



## READERS POLL WINNERS

### BEST ALBUMS

Rock  
*For Unlawful Carnal Knowledge*  
Van Halen

Heavy Metal  
Metallica—Metallica

Alternative  
*Nevermind*—Nirvana

Blues  
*Mr. Lucky*  
John Lee Hooker

MVP  
Eddie Van Halen

NEW ARTIST  
Eric Gales

ROCK  
Eddie Van Halen

HEAVY METAL  
Kirk Hammett

ALTERNATIVE  
Dave Navarro

BLUES  
Stevie Ray Vaughan

# The Decade of Living Dangerously

The grunge equation of success = death sealed the fate of guitar music in the Nineties. But, as Y2K approaches, *Guitar World* sees a silver lining.

BY J.D. CONSIDINE

## IT LOOKED LIKE A CAN'T-MISS PROPOSITION.

Hole had everything going for them when they unleashed their third album, *Celebrity Skin*, last fall. Not only had the band's last album, *Live Through This*, gone Platinum, but singer Courtney Love had become a genuine celebrity, thanks largely to her performance in the hit film *The People vs. Larry Flynt*. Add in rave reviews, strong support from MTV and a host of magazine covers, and there was every reason to believe *Celebrity Skin* would make a big splash when it hit the stores.

Instead, it landed with more of a thud, barely making the Top 10 in its first week of release and slipping steadily from the charts. Though hardly a flop—the album did go Gold—it was nothing like the success Love and her label, DGC, had hoped for.

Nor was Hole's *Celebrity Skin* the season's only sales disappointment. Marilyn Manson's much-anticipated *Mechanical Animals* fell even faster, spending barely a dozen weeks in *Billboard*'s Top 200 after debuting at No. 1, while Pearl Jam's *Live on Two Legs* never even cracked the Top 10. Alt-rock, it seems, is no longer a particularly popular alternative.

At the beginning of the decade, such commercial in consequence would have been unimaginable. Hard rock was riding high on the strength of Metallica's *For Unlawful Carnal Knowledge* and Guns N' Roses' two-part *Use Your Illusion*. R.E.M. was enjoying the biggest hit of its career with "Losing My Religion," and U2 successfully reinvented its sound (and widened its audience) with *Achtung Baby*. And when 1992 kicked off with Nirvana's *Nevermind* at No. 1, it was obvious that punk rock had finally conquered the mainstream.

So what happened? How could all that success have been undone in such a short amount of time?

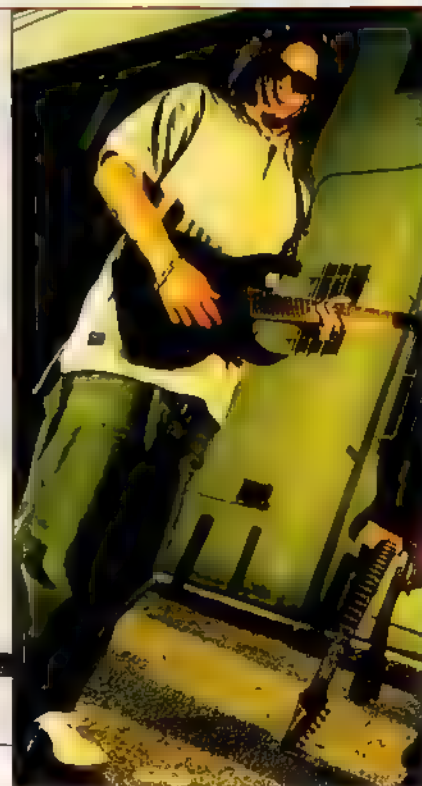
Simple: We blew it.

Although it's tempting to blame hip-hop and teen idol pop for stealing guitar rock's thunder, the sad truth is that hard rockers

and alt-rockers alike have only themselves to blame for their music's descent into apparent irrelevance. Because, on a basic level, the history of guitar rock in the Nineties is one of squandered opportunities and serious mistakes.

## THE DECLINE AND FALL OF GRUNGE

NOWHERE IS THAT MORE APPARENT THAN IN THE DECLINE AND FALL OF GRUNGE. In the early Nineties, the Seattle scene was at critical mass. Between Nirvana, Pearl Jam and Soundgarden, the city was home to three of the freshest, most vital guitar bands in rock. Even better, there seemed plenty more where they came from, as grunge aficionados touted the likes of Mudhoney, the Young Fresh Fellows and Tad as Next Big Things. For





a moment there, it looked as if Seattle was going to dominate the music scene as completely as Microsoft ruled the PC market

Instead, it all fell apart. The first and, as it turned out, most decisive blow came in 1994, when Nirvana's Kurt Cobain was found dead of a self-inflicted gunshot wound. Then Pearl Jam, deciding to take the moral high ground in the battle to keep ticket prices down, announced that it would no longer perform at venues that used Ticketmaster—effectively banning itself from nearly every major concert hall and arena in the country. Factor in the failure of Mudhoney, the Young Fresh Fellows or Tad to reach anything approaching a mainstream audience, and it's not hard to see why the grunge revolution failed.

Of course, some in the alternative music camp would argue that grunge didn't fail, because mass-market success is inimical to the true

light, surrendering the stage to the "alternative lite" sound of Th.rd Eye Blind and Matchbox 20.

#### BETWEEN A ROCK AND A HARD PLACE

STILL, AT LEAST ALT-ROCK HAD SOME MOMENTUM BEHIND IT, WHICH WAS MORE than could be said for the hard rock scene. At the beginning of the decade, Guns N' Roses was the biggest rock and roll band in the world, with not one but two albums at the top of the charts. Never mind that the group courted controversy as avidly as its members dated supermodels; GN'R was so popular that sextuple-Platinum sales were considered average for the band.

So how did Axl Rose and the boys spend the decade? Squabbling, getting fired (mostly by Rose) and holing up in the studio in an attempt to cut a sequel to *Use Your Illusion*. With any luck, they might actually finish sometime before the end of the millennium.

Metallica, whose self-titled fifth album—a.k.a. the "Black Album"—pushed thrash squarely into the mainstream, faced a

different problem, to wit: How do you improve on perfection?

As Lars Ulrich put it, anything the band did as a follow-up "would always be 'The Record After the "Black Album," ' and people would deconstruct it to the point where it got ridiculous." So instead of trying to reinvent the wheel, Metallica decided to try a different tack altogether, and thus flirted with everything from modern rock to old-fashioned boogie on *Load* and *Reload*.

Neither album was quite the artistic or commercial success *Metallica* was, but at least the band was trying to do something new.

Granted, "new" and "guitar rock" didn't often go together. While in some cases that may have been because of the extent to which synthesizers and sampling have come to dominate popular music, in others it's simply because guitarists themselves haven't tried to come up with anything new. Take the blues as an example. Would Jonny Lang or Kenny Wayne Shepherd even know what to play if somebody else—mostly, the late Stevie Ray Vaughan—hadn't played it first?

Fortunately, the future for guitar rock isn't entirely dark. There are still players (Tom Morello springs to mind) whose sound and aesthetic is bracingly new and utterly original. Anyone who thinks the guitar's potential to create new sounds is exhausted just hasn't been listening.

Even better, there are a whole host of bands—Korn, Limp Bizkit, Sugar Ray and others—who have grown up with the sound and attitude of hip-hop and use it as a filter to shape their own generation's heavy rock.

In that sense, the fact that Korn's Family Values roadshow (which featured Korn, Limp Bizkit, Rammstein, Ice Cube and Orgy) was one of the most successful package tours of 1998 is, in its way, every bit as heartening as limp sales for Pearl Jam and Hole might be dispiriting. Because despite all the missteps and mistakes made along the way, it looks like guitar rock might just come out of the Nineties as healthy as it went in.

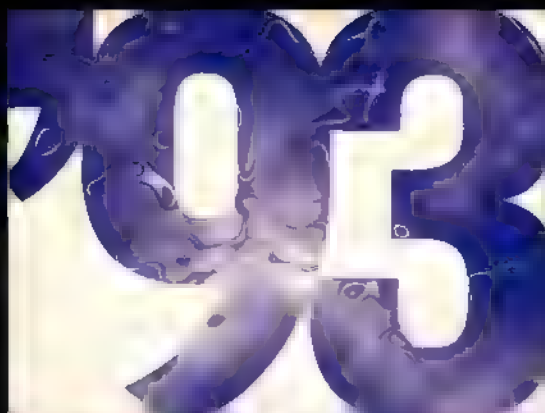
spirit of rock and roll. As the folks at SST Records insisted, right around the time they released Soundgarden's *Ultramega OK*, "Corporate Rock Sucks."

But the alt-rockers' insistence that success = death was, ultimately, just another example of the music community shooting itself in the foot. It was fine for artists like Nirvana, Afghan Whigs or Liz Phair to prefer unadorned honesty over soulless perfectionism, since blunt, emotional self-expression was at the heart of their music. But as the ideal of alt-rock authenticity became fetishized by writers and musicians, the very notion of melodic accessibility and instrumental competency began to seem suspect.

So where once fans only believed a band had "sold out" after it made a blatantly commercial move like appearing in a soda commercial, die-hard alt-rockers began acting as if popularity itself were some sort of stigma. "They must suck," went the thinking. "Look at how many people like them!" So instead of capitalizing on the movement's creative momentum, its would-be stars stepped away from the lime-







**Clapton takes *Unplugged* to the max with "Tears in Heaven." Shredding is officially pronounced dead. Frank Zappa dies at 53.**



## OCTOBER UNBUGGED

WHEN EDDIE VAN HALEN'S EAR IS violated by a beetle as he sleeps in a posh Boston hotel, he takes it all in good-humored stride. "It felt like an ice pick was jammed in there," says Eddie with a laugh. "I squirted some saline solution in and a June bug came out—alive! It was like a bad horror flick." When Van Halen presented the little bugger to the hotel concierge, it was promptly adopted and named—what else?—Edward



## READERS POLL WINNERS

### BEST ALBUMS

**Rock**  
III Sides to Every Story  
Extreme

**Heavy Metal**  
Countdown to Extinction  
Megadeth

**Alternative**  
Ten  
Pearl Jam

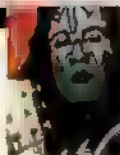
**Blues**  
Unplugged  
Eric Clapton



### AUGUST

## ACE FREHLEY'S KISS OF DEATH

ACE FREHLEY, THE OBJECT OF A NUMBER OF PUBLIC slights by his former Kiss bosses, Gene Simmons and Paul Stanley, stands up for himself. "They want me to become a drunk again and disappear into the fucking mist. But that's that not gonna happen—in fact, I'm only gonna get bigger. I'm like a bad rash that won't go away." Not to mention a prophet.



## Frank Zappa R.I.P.

DEAD AT 53, FRANK ZAPPA ACCOMPLISHED MORE IN THE BRIEF TIME allotted him than most men would be able to in a dozen lifetimes. As a composer, he scorned convention time and again in the service of his iconoclastic muse. As a guitarist with his own Mothers of Invention, he not only was a non-conformist virtuoso who blithely set his own standards, but was mentor to such worshipful—and eternally grateful—sudemen as Steve Vai.

### JUNE

## Unplugged & Unbelievable

GW DIVES HEADFIRST INTO THE GREAT ACOUSTIC EXPLOSION DRIVEN BY MTV's *Unplugged*. Eric Clapton becomes, albeit by happenstance, king of the movement when he releases the album version of his performance on the program and enjoys a monster hit with "Tears in Heaven." In a world-exclusive interview, conducted by *Unplugged* producer Alex Coletti, Clapton utters what is perhaps his most candid assessment ever of Delta bluesman Robert Johnson: "He is the most important influence in my life, and always will be."



### JUNE

## THE ACOUSTIC AND THE DAMAGE DONE

THE MAN KNOWN TO SOME AS THE GOD-father of Grunge also happens to be the Uncle of *Unplugged*, so no one was surprised when he whipped out his old Martin dreadnought and very best pick to make music, sweet music on *Harvest Moon*. "Once you do something as loud as *Ragged Glory*," says Young, "it's a great thing to be able to come back to and just pick up the acoustic guitar again."



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**Kurt Cobain** commits suicide. The metal world embraces a new generation of guitar heroes. **Green Day**, a punk band from Berkeley, CA, release a little record called *Dookie*.

## SEPTEMBER Woodstock Remembered



A QUARTER-CENTURY AFTER THE famed rock festival, a host of legendary guitarists from Pete Townshend to Alvin Lee remember the event that defined a generation. "If Woodstock was out of control," says Carlos Santana, "then America needs to lose control once a week."

## OCTOBER THE NAME GAME

THE *GUITAR WORLD* STAFF, MAKING industrious use of some extremely high-tech computer software, runs an anagram program that rearranges famous guitarists' names into nonsensical—but strangely revealing—word groupings. Some results.

**KEITH RICHARDS**  
His Dick, Her Art

**BILLY CORGAN**  
Balcony Girl

**YNGWIE MALMSTEEN**  
My Wise Gentleman

**RITCHIE BLACKMORE**  
Beth, I Am Rock Relic

**EDDIE VAN HALEN**  
An Evil Dead Hen

**TREY ANASTASIO**  
A Tasty Señorita

## JULY Kurt Cobain, R.I.P.

ON APRIL 8, THE BODY OF NIRVANA'S TROUBLED FRONTMAN IS FOUND IN THE ATTIC OF HIS SEATTLE HOME. Medical experts determine that Cobain, the victim of a self-inflicted shotgun wound to the head, had been dead for several days. In his suicide note, Cobain said, "I haven't felt excitement in listening to, as well as creating, music for too many years now. I feel guilty beyond words about these things."

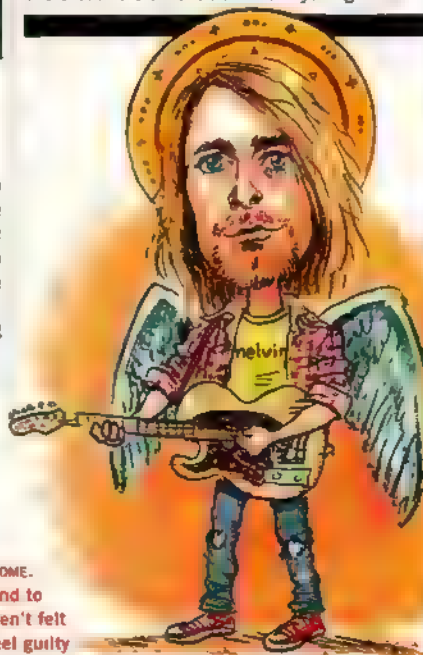


## APRIL VULGAR DISPLAY

DIMEBAG DARRELL, ALREADY A BONA-FIDE GUITAR HERO and *Guitar World* columnist, is the subject of the first of many cover stories in the magazine and becomes a full-on, hell-raising metal god who can take a lickin' and keep on tickin'. "I've weathered broken headstocks, fried pickups, stagedivers breaking my pedals, guitars cutting out and stacks going down," he says. "I've been knocked out, banged up and I've run out of Seagram's. All that stuff is cool, man—I can deal with that."

## JUNE CHILLING IN THE NAME

IN A STIRRING REUNION OF CHILDHOOD FRIENDS, RAGE Against the Machine's Tom Morello and Tool's Adam Jones kick back, shoot the breeze and come up with a manifesto for hard rock's newest wave. "We keep control of how we're looked at and how we rise," Jones explains. "So we keep the creative element above everything else."



## READERS POLL WINNERS

### BEST ALBUMS

- Rock  
Get a Grip  
Aerosmith
- Heavy Metal  
Sound of White Noise  
Anthrax
- Alternative  
Vs.—Pearl Jam
- Blues  
Shame + a Sin  
Robert Cray
- MVP  
Eddie Van Halen
- NEW ARTIST  
Dean DeLeo
- ROCK  
Eddie Van Halen
- HEAVY METAL  
Kirk Hammett
- ALTERNATIVE  
Stone Gossard
- BLUES  
D.D. King

# SOUND BITES

## QUOTABLE QUOTES FROM THE LAST TEN YEARS OF GUITAR WORLD.



### PETE TOWNSHEND (THE WHO)

OCTOBER 1994

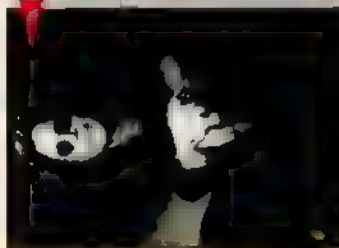
"ROCK IS VERY, VERY IMPORTANT. AND very, very ridiculous."



### BILLY CORGAN (SMASHING PUMPKINS)

DECEMBER 1995

"I'VE ALWAYS SAID THAT THE BEST DEFINITION OF ROCK is with Black Sabbath's Satanic politics, or Judas Priest's pseudo leatherman aspects. But the fact of the matter is that Priest's *Unleashed in the East* and Sabbath's *Master of Reality* are great fucking rock records. There's no getting around it. The power is universally appealing."



### OZZY OSBOURNE (BLACK SABBATH)

DECEMBER 1998

"HE FIGURED OUT THAT I WASN'T JUST giving me my medication, put on any Beatles album and just let me die like a fucking Viking. That's my last request."



### NOEL GALLAGHER (OASIS)

MAY 1996

"THE ONLY PERSON I HAVE ANY RESPECT FOR AS a songwriter over the last 10 years is Kurt Cobain. He was the perfect cross between John Lennon and Paul McCartney. He belted it out like Lennon, but his melodies were so Paul McCartney. Jolly melodies—dead bouncy up and down—but he was a miserable fuck at the same time."

I wasn't interested in immediate success or how much each particular record sold. I was interested in becoming part of peoples' lives and, hopefully, growing up with them—growing together.

"Look at a band like Nirvana. They reset the rules of the game. They changed everything, they opened a vein of freedom that didn't exist previously. Kurt Cobain did something very similar to what Dylan did in the Sixties, which was to sound different and get on the radio. He proved that a guitarist could sound different and still be heard. So Cobain reset a lot of very fundamental rules, and that type of artist is very few and far between."

### BRUCE SPRINGSTEEN

OCTOBER 1995

"I'M BASICALLY A TRADITIONALIST, AND I LIKE THE WHOLE IDEA OF A rock and roll lineage. I always saw myself as the kid who stepped up out of the front row and onto the stage—someone who would carry the guitar for a while, and then pass on the rock and roll flame. And you take it as far as you can and write your own map for other people to follow a little bit. You try to not make the mistakes that people who came before you made, and in some fashion you reset some of the rules of the game if you can."

"So that was my idea about what I was here to do."

### PAUL MCCARTNEY

OCTOBER 1997

"I'M NOT FOUR PEOPLE, THEREFORE I CAN never do as well as the Beatles. And in that way, the Beatles can be a bit of a ghost that constantly haunts you. But I was partly responsible for what I see as a great body of work, and that gives you a feeling of great confidence. I figure I've probably got a better chance of coming up with a good Paul McCartney song than Oasis has. The Beatles are a ghost, but it's not a malevolent ghost. It's a friendly one. A bit of a Casper."





## ANGUS YOUNG (AC/DC) JANUARY 1993

"PULLING DOWN MY PANTS ON STAGE. THE MOONING thing—it's a great way to shut up a heckler. Or to get attention back up on the stage. One time we were playing this big festival in England and there was this woman photographer with a real Dolly Parton physique, you know? She gets up and walks across the stage. And, of course, more than half the audience are hot-blooded males; so they're all

following her like this [rolls his eyeballs to the right]. And my brother says, 'You better do something quick to get their attention back.' So I mooned 'em. That certainly potted them back quick. Very popular with the law, too."

"But the most important thing for me on stage is playing guitar. The whole epileptic routine comes out of that. I do become a little possessed, but there's nothing Satanic about it. I become another person, but it comes from me concentrating really hard on playing the guitar."



## B.B. KING NOVEMBER 1974

"THE GREAT THING ABOUT KNOWLEDGE IS that once you learn something, you never forget it. It's like riding a bicycle...or sex."

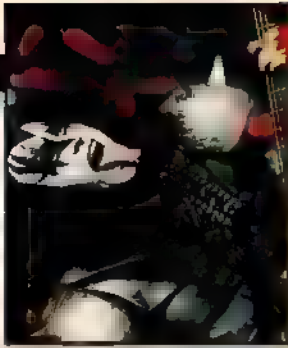


## ERIC CLAPTON MAY 1978

"[MY FASCINATION WITH THE BLUES] HAS something to do with my not having a father. I sought my father in the world of the black musician, because it contained wisdom, experience, sadness and loneliness. I was never interested in the music of boys. From my youngest years, I was interested in the music of men."

## EDDIE VEDDER (PEARL JAM) GUITAR WORLD PRESENTS: NIRVANA AND THE SEATTLE SOUND, FALL 1993

"HAVING SEEN MORE OF WHAT'S AROUND ME AND WHAT'S going on in this country, I can't really be happy about it. I can't really kick back and sing about how life is good and everything is good while all I see is tragedy around me."



## GENE SIMMONS (KISS) OCTOBER 1978

"I WOULD RATHER LISTEN TO THE SPICE Girls any day of the week than to some Seattle band dressed like lumberjacks trying to convince me that they're suicidal and depressed when they're young, healthy, rich, famous and getting all the pussy they want. I'm sorry, I don't buy that. For me, the Spice Girls have got much more credibility than any band trying to pretend they believe the world is all doomy and gloom. Bullshit America is enjoying its greatest financial success ever. There are no world wars. We're closing in on some major diseases. It's getting better and better."

## KEITH RICHARDS (THE ROLLING STONES) OCTOBER 1977

"THE BLUES ARE PROBABLY THE MOST IMPORTANT THING THAT AMERICA HAS EVER given to the world. From Leadbelly to B.B. King to Buddy Guy and all the shops in between, it's just such an amazingly flexible form. It's a musical form that just seems to be inexhaustible in its potential. It speaks so deeply, because we all probably come from Africa. We just went north and turned white. But if you cut anybody open, bone is white and blood is red. It's kind of deep, you know. And I think maybe the blues speak to us in that way. Ancient bone marrow responding to the source."



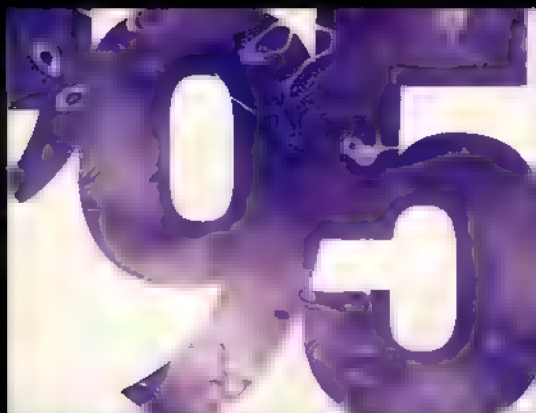
## TWIGGY RAMIREZ (MARILYN MANSON) NOVEMBER 1998

"IT'S ALL ABOUT MONEY, GIRLS AND DRUGS. THAT'S WHAT IT COMES DOWN TO. MONEY, girls, drugs and music last. If you have money, then you have the freedom to be able to do the drugs and get away with it and not be a loser. And, well, girls are always there. And also, if you have money and you're a rock star, no one looks down on you if you're on drugs. You're allowed to. That's one of the status symbols of being a rock star. And I guess if you have all those other things, then you have the freedom to keep on being able to make music."

## JAMES "MUNKY" SHAFER (KORN) SEPTEMBER 1998

"I'VE GOT A LOT TO BE GRATEFUL FOR. I got an awesome car, a trunk full of clothes and my own house, just from playing guitar. It's a trip."





**Guitar World** celebrates its 15th anniversary. **Nirvana's** *Unplugged* provides a haunting epilogue to Kurt Cobain's career. **Punk rock** is hailed as the savior of rock and roll. **Edward Van Halen** cuts his hair.



## NOVEMBER American Beauty

FOLLOWING A LONG BATTLE WITH DRUG abuse, the Grateful Dead's charismatic guitarist and spiritual center Jerry Garcia dies of a heart attack on August 9, 1995, while in a Marin County, CA, rehab center. In paying tribute to the late artist, Grateful Dead biographer Blair Jackson recalls something Garcia said in an effort to explain the Dead's appeal: "People need celebration in their lives. It's part of what it means to be human."



## SEPTEMBER HATS OFF TO STEVIE

ERIC CLAPTON, B.B. KING, BUDDY Guy, Bonnie Raitt and Robert Cray make a pilgrimage to Austin, Texas, and join Jimmie Vaughan in a star-studded musical tribute to the late SRV. After the marathon concert, Vaughan is convinced that Stevie's spirit had visited the stage. "We all felt it," says Vaughan. "My mother and some other family friends confirmed what I thought. They all felt it too."

## READERS POLL WINNERS

### BEST ALBUMS

Rock  
**Purple**  
Stone Temple Pilots  
Heavy Metal  
**Far Beyond Driven**  
Pantera

Alternative  
**MTV Unplugged in New York**  
Nirvana

Blues  
**From the Cradle**  
Eric Clapton

MVP  
Eric Clapton

NEW ARTIST  
Peter Dinklage  
(Candlebox)

ROCK  
**Eddie Van Halen**

HEAVY METAL  
**Dimebag Darrell**

BLUES  
Eric Clapton

## FEBRUARY LED IT BE



A DECADE AND A HALF AFTER THE dissolution of Led Zeppelin, Jimmy Page and Robert Plant reunite to release *No Quarter*, an eclectic mixture of exotic reworkings of classic Zep material and new songs. "We arrive at decisions very quickly now, without much pussyfooting around," says Plant of the reformed alliance. Zeppelin bassist John Paul Jones is not invited to the party.

## DECEMBER WHO'RE YOU CALLIN' A PUNK?

ALTHOUGH CONVENTIONAL WISDOM HAS IT THAT ORANGE COUNTY, CA, FORN A S THE OFFSPRING HELPED OPEN THE floodgates for punk's Second Coming, songwriter guitarist Dexter Holland won't hear of it. "The whole punk thing has become so diluted — don't even know what you would call our music anymore," says Holland. "The only thing we're trying to be is the Offspring. If you want to call it punk rock, that's cool. If not, that's fine, too."



## DECEMBER GENERATION AXE

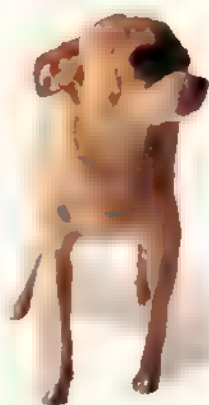
GUITAR WORLD CELEBRATES THE THEN-FLOURISHING ALTERNATIVE NATION with a massive blowout issue that features the likes of Smashing Pumpkins, Sonic Youth and Soundgarden. But it's Juliana Hatfield who really captures the decade's attitude toward everyone's favorite instrument. "With rock guitar, attitude is everything," she says.





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## JANUARY BURN, BABY, BURN

WHAT IF HENDRIX HAD SURVIVED HIS 1970 overdose? In an irreverent short story, writer Tom Gogola speculates that Jimi would've gone on to collaborate with the likes of Miles Davis, Kurt Cobain and Michael Jackson, before burning to death while trying to set his guitar on fire at the 1995 opening ceremony for the Rock and Roll Hall of Fame.

## DECEMBER ERUPTIONS

EVEN THOUGH MARILYN MANSON MAKES THEIR cover debut in the December issue, the most controversial story of the month focuses on Van Halen's personnel woes. Singer Sammy Hagar is ousted and David Lee Roth, absent for over a decade, returns to appear on a pair of new tracks recorded for the band's greatest-hits album. But despite feverish public speculation that the flamboyant singer would permanently rejoin Van Halen, fate and, in all likelihood, Eddie deem otherwise: Roth is out for a second time. The winner in the Van Halen lead singer sweepstakes? Gary Cherone of Extreme.



## JULY AND HAIRCUTS FOR ALL

HOLY MAKEOVER! METALLICA'S dynamic duo, James Hetfield and Kirk Hammett, shock rockers around the world by cutting their hair and playing Lollapalooza, prompting the headbanging masses to question whether their heroes have gone—gasp—"alternative"?

**Metallica shocks the Alternative Nation by headlining Lollapalooza, and the Sex Pistols return and shock everybody else.**



## AUGUST Rotten to Core

AFTER 20 YEARS OF long-distance bickering, the Sex Pistols reunite for an album and summer tour. In true punk fashion, they immediately go on the attack. "Joey Ramone was slugging us off for reforming, saying we're too old," spits Johnny Rotten. "I mean, that's hilarious. He must be 48, and he's apparently the youngest one of them. I love the way they like to point fingers and leave out the facts. The Ramones were nothing but art school brats, the lot of them. Spoilt little middle-class kids."



## MAY BRADLEY NOWELL, R.I.P.

TWENTY-EIGHT-YEAR-OLD BRADLEY NOWELL, GUITARIST AND singer of Long Beach, CA, ska-punk-reggae outfit Sublime, dies of a heroin overdose on May 25, 1996, in a San Francisco motel room. Sublime became a nationwide sensation in the months following Nowell's death as singles like "What I Got," "Santeria" and "Wrong Way" from the band's self-titled album rose to the top of the charts.

## SEPTEMBER KISSIN' TIME

IN THE VERY FIRST PUBLISHED INTERVIEW with the four reunited original members of Kiss, the band detail the events leading up to their historic 1996 reunion tour. "Anybody can buy the lights, the bombs and the special effects," says Paul Stanley. "But the one thing missing is the band—and you may be a great band, but you're sure as hell not Kiss."



## READERS POLL WINNERS

### BEST ALBUM

Rock  
**Balance**—Van Halen  
Heavy Metal  
**Astro Creep: 2000**  
White Zombie

Alternative  
**Mellon Collie and the Infinite Sadness**  
Smashing Pumpkins

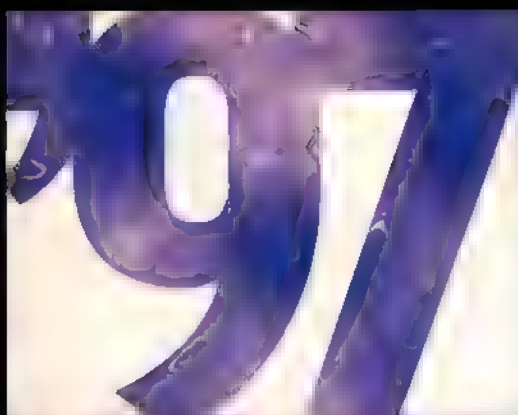
Blues  
**Greatest Hits**  
Stevie Ray Vaughan

MVP  
Eddie Van Halen  
NEW ARTIST  
Daniel Johns (Silverchair)

ROCK  
Eddie Van Halen  
HEAVY METAL  
Dimebag Darrell  
ALTERNATIVE  
Billy Corgan

BLUES  
B.B. King





**Black Sabbath, Marilyn Manson, Pantera and Korn rule!**  
**John Fogerty and Fleetwood Mac return.**  
**Soundgarden call it quits.**



## SEPTEMBER PRIDE & JOYS

DURING THE LAST FIVE YEARS OF HIS LIFE, Stevie Ray Vaughan relied on one man to maintain the gear that helped him produce his devastating guitar sound. That man was guitar tech Rene Martinez, who delivers the most comprehensive account of SRV's gear ever to appear in print. Every last detail, from Stevie Ray's fretwire to where the good Texan obtained his guitar decals, is revealed in this historic world exclusive. "I used to buy all of the 'SRV' decals at truck stops," Martinez recalls. "We'd stop at one after a show just for fun, and I'd buy the reflective S's, R's and V's. As he'd wear them out, I'd cut the edging off the letters and put the new ones on."

## FEBRUARY THE 100 GREATEST GUITARISTS

WE TAKE THE PLUNGE ON THIS FEARFULLY controversial topic, offering our very first list of all-time greats, from Blind Lemon Yngwie; from Robert Johnson to Uli Jon Roth. A star-studded spectacular, with equipment lists and choice tracks peppering the pot and justifying our love.

## READERS POLL WINNERS

### BEST ALBUMS

**Rock**  
**Load—Metallica**  
**Heavy Metal**  
**The Great Southern Trendkill**  
**Pantera**

**Alternative**  
**From the Muddy Banks of the Wishkah**  
**Nirvana**

**Blues**  
**Ledbetter Heights**  
**Kenny Wayne Shepherd**

**MVP**  
**Dimebag Darrell**  
**NEW ARTIST**  
**Kenny Wayne Shepherd**

**ROCK**  
**Eddie Van Halen**

**HEAVY METAL**  
**Dimebag Darrell**

**ALTERNATIVE**  
**Billy Corgan**

**BLUES**

## JULY COMEBACK KIDS

JOHN FOGERTY, THE MAN WHO gave the world "Proud Mary" and "Fortunate Son," returns after an 11-year absence. Two months later, guitarist Lindsey Buckingham reunites the moribund Fleetwood Mac for one of the years' biggest albums and tours

## JULY SOUNDGARDEN, R.I.P.

AFTER A GLORIOUSLY JANGLY RUN Soundgarden, Seattle's lords of loud hang up their fiddle



## JUNE The Summer of Loud

RUN FOR YOUR LIVES! TONY IOMMI, Ozzy Osbourne, Marilyn Manson, Twiggy Ramirez, Korn's Head and Munky and Pantera's Dimebag Darrell appear together on a terror-ific *Guitar World* cover. Inside, Manson and Osbourne swap horror stories about what it's like to be two of the most reviled men in America. "Because of who we are and what we represent, if we were ever in a car wreck," speculates Ozzy, "they'd leave us to die."



## APRIL WHERE HAVE ALL THE HAIR BANDS GONE?

BALD, BORING OR STILL BLISTERING? WE TRACK DOWN YESTERDAY'S HEROES, INCLUDING POISON'S C.C. DeVille, Ratt's Warren DeMartini and Winger's Reb Beach, who moans: "You never could anticipate that at the very moment you've made your best album, the tide would reverse and what you're doing would become completely uncool. I remember sitting on our tour bus, three weeks into the *Pull* tour, and seeing this new TV show called *Beavis and Butt-head*, with a 300-pound, zit-covered kid wearing a Winger T-shirt. Our sales stopped cold. People say *Beavis and Butt-head* made White Zombie. Well, it definitely killed Winger."





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CLASS A FET



Fixed Cardioid

AM61

TUBE



Cardioid, Omni, Figure 8, Super-Cardioid

AM62

TUBE

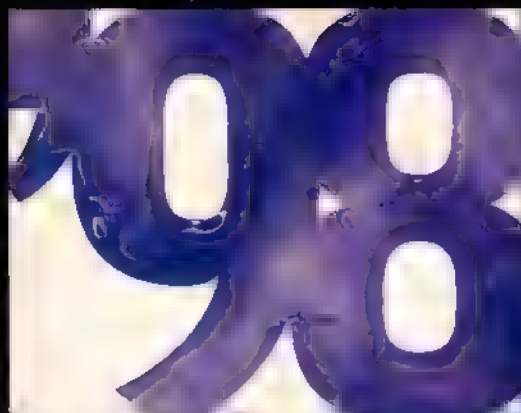
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the new legend



**Korn** creams the competition and the **Alternative Nation** collapses. Meanwhile, the mighty **Led Zeppelin** still keeps going, and going and going...



## JUNE The Infinite Sadness

SMASHING PUMPKINS' BILLY Corgan, feeling even more *mellow* than usual, explains why the Nineties were great and why they sort of sucked too: "We blew it," says Corgan. "There was a real purity in the early Nineties music scene that cut through everything like the white-hot blast of a laser gun. Nirvana, Pearl Jam, Hole, Mudhoney, Soundgarden and the Pumpkins changed the rules overnight. But we screwed it up, because everybody got so caught up in it in the wrong way. Kurt takes himself out. Pearl Jam doesn't tour. Soundgarden breaks up. I freak out on the world and have a nervous breakdown... Whatever our little generation's rock and roll was, it's done. It's time to move on."

## APRIL MAMA'S BOYS

WITH THEIR GRAMMY NOMINATIONS, hit singles and critical raves, Britain's Radiohead is almost universally designated rock's next big thing. But as they demonstrate to *Guitar World*, the British lads still have their heads on straight and their priorities in order.

One of their most memorable shows took place at New York's Irving Plaza, where the guest list included members of U2, R.E.M., Oasis, Courtney Love, Madonna—and bandmember Ed O'Brien's mother. "Before the doors opened, I went around looking at the VIP section and I saw that Madonna had the best table in the house and my mum's table was way in back," says O'Brien. "I thought, 'I'm not having this,' so I swapped the signs on the tables around. So," he continues with a laugh, "Madonna was at the back, and my mum had the best table in the house between U2 and R.E.M. And that's exactly how it should be."



## READERS POLL WINNERS

### BEST ALBUMS

Rock  
Reload  
Metallica

Hard Rock/Heavy Metal

Reload  
Metallica

Alternative  
OK Computer  
Radiohead

Blues

Trouble Is...

Kenny Wayne Shepherd

MVP

James Hetfield

NEW ARTIST  
Days of the New

ROCK

Kirk Hammett

HARD ROCK/  
HEAVY METAL  
Dimebag Darrell

BLUES

B.B. King

## SEPTEMBER THE 100 GREATEST SOLOS

LAST SUMMER, *GW* ASKED ITS READERS TO JOT THEIR FIVE FAVORITE guitar solos on a postcard and mail it in to our offices. The idea was that we would tabulate the responses and come up with a master list of the 100 greatest solos. So how did you vote? Ultimately, only one pattern emerged: the guitar heroes of yesterday remain the guitar heroes of today. The top five picks were the solos in: 1) Led Zeppelin's "Stairway to Heaven" 2) Van Halen's "Eruption" 3) Lynyrd Skynyrd's "Free Bird" 4) Pink Floyd's "Comfortably Numb" and 5) Jimi Hendrix's "All Along the Watchtower."



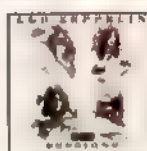
## SEPTEMBER LEADING MEN

WITH A BLAST OF HEAVY HIP-HOP AND A TOUCH OF SONIC SEVEN-STRING MADNESS, KORN'S GUITARISTS Munky and Head show all the boys exactly who's the boss. "That's why we named our new album *Follow the Leader*," explains Munky. "Everyone thinks they're catching up to us, but we're still one step ahead." And to prove their point, Korn's album goes Platinum and their Family Values tour takes the country by storm.

## JANUARY AIRWAVES TO HEAVEN

ALMOST 30 YEARS AFTER THEIR ORIGINAL broadcast on British radio, Led Zeppelin's BBC sessions are officially released, striking a blow against bootleggers everywhere. Zep's visionary guitarist is his usual

witty, informative self as he expounds on the group's first authorized live album in more than two decades. "What I find most exciting about [the sessions] is comparing the different versions of the same songs," says Jimmy Page. "It's interesting to hear how a song like 'Communication Breakdown,' which appears three times, evolved from performance to performance. It's like looking at a diary."





# AMIR DERA KH



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Get ready to party like its 1999 with this year's most anticipated releases, including those by **Nine Inch Nails**, **Tom Petty** and **Radiohead**.

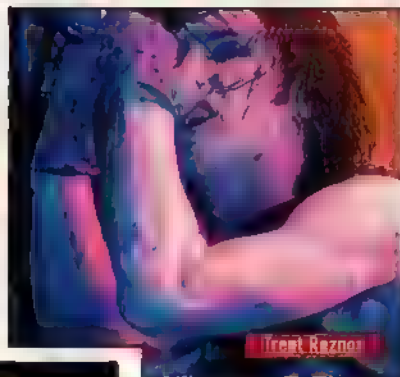
WITH THE RECENT DISCOVERY IN London of the **ROLLING STONES'** early BBC recordings, can a CD of the decades-old material be far behind? The tapes comprise a total of 23 songs recorded between 1963 and 1965, including tracks performed at the group's BBC debut on October 5, 1963, when they backed up Bo Diddley.

LOOK FOR A NEW SOLO ALBUM FROM **TOM PETTY** in early spring. Petty is currently putting the finishing touches on the record with producer Rick Rubin, who last collaborated with the laid-back rocker on his *Wildflowers* album, in 1994.



CLASSIC ROCKERS CONTINUE TO STOKES THE MUSIC MACHINE IN 1999. FIRST UP, Rhino gives **DEEP PURPLE** its props in March with *Shades (1968-1998)*, a four-CD retrospective featuring 62 tracks (including rare and unreleased cuts) from each phase of the group's history. Also in March, **ALICE COOPER** makes up for his five-year absence with *The Life and Times of Alice Cooper*, a four-CD box set featuring rare and live tracks. In early spring, Elektra delivers a double-CD of **BAD COMPANY** hits and unreleased tracks, as well as four new songs featuring the group's original members. And in May, former members of **THE CLASH** off-load a disc of live performances that includes songs from the punk rockers' famed 1982 Shea Stadium (New York) and Boston Orpheum shows.

**NINE INCH NAILS'** long-awaited follow-up to 1994's *The Downward Spiral* is due in spring, with guest spots from former King Crimson guitarist Adrian Belew, Helmet's Page Hamilton, Ministry drummer William Rieflin and—in a capacity yet unknown—producer Steve Albini.



BRITAIN'S **RADIOHEAD** ARE BACK IN THE studio, at work on the follow-up to their critically acclaimed 1997 album, *OK Computer*. The album, which features several songs the band wrote and debuted while on the road in 1998, including "How to Disappear Completely," is due in late 1999. Contrary to internet rumors, the record will not be called *Y2K Bug*.

**DAVE NAVARRO** is out, **JOHN FRUSCIANTE** is back in, and the **RED HOT CHILI PEPPERS** return to the studio for the first time in three years. Barring broken bones, outside projects or recurring substance problems, the band should have the record finished by year's end.



# WHAT DO THEY KNOW



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BY ALAN DI PERNA

# Never more

The  
life  
and  
death  
of

## Kurt Cobain,

the man who  
saved the rock world.



# This year

marks the end of the Nineties and the fifth anniversary of Kurt Cobain's death. These two milestones are closely linked, as Cobain's tragic demise, in April of 1994, will be remembered as a defining event—perhaps *the* defining event—of the rock and roll Nineties. As the leader of Nirvana, Cobain set the tone for rock music in this past decade. He was the premier icon of grunge, the raw, guitar-heavy, blunt-spoken style that will stand for all time as a signifier of the Nineties, much as glam does for the Seventies and psychedelia for the Sixties.

As a human being, Cobain personified the anxieties, frustrations and despair of his generation—kids from broken homes, young men and women facing a future of reduced economic expectations. A misfit within the institution called rock and roll, Kurt's punk values put him at odds with the rock stardom that the world was so eager to thrust upon him. As he declared in the sardonic "Radio Friendly Unit Shifter" (*In Utero*), "I do not want what I have got." Kurt Cobain's death—at age 27, of a self-inflicted wound to the head with a 12-gauge shotgun—denied a voice to a generation most in need of a champion, comforter and friend.

Born on February 20, 1967, Cobain was just eight when his parents divorced. Although almost universally associated with Seattle, he was actually from Aberdeen, Washington, a small, economically depressed logging town more than 100 miles from Seattle. "White trash posing as middle class," is how Cobain described his background to biographer Michael Azerrad in the latter's

ation. His mother introduced him to the Beatles, the Monkees and other Sixties pop music when he was very young, but he moved on to bands like Led Zeppelin, Black Sabbath and AC/DC while still in his preteens. When punk rock finally made its way out to Aberdeen, sometime in the early Eighties, Cobain embraced it eagerly. Years later, he would be embarrassed when relatives or childhood friends recalled him jamming to Iron Maiden records or drawing the Led Zeppelin logo on his bedroom wall. But it is precisely that combination of heavy metal and early Eighties punk (Black Flag, Flipper, etc.) that would later become known as grunge and have an extraordinarily powerful effect on the masses.

Cobain started writing songs soon after picking up the guitar. His first band, a trio called Fecal Matter, did not last long. But in 1986, he and bassist Chris (later Krist) Novoselic, a friend from Aberdeen High, teamed up to form the nucleus of a band that would eventually be called Nirvana. (Cobain had wanted to call it Skid Row at one point.)

By 1987, Cobain had moved to Olympia, Washington, a college town that was somewhat more bohemian than Aberdeen and about 50 miles closer to Seattle. Acquaintances from that time recall him as a quiet, reclusive guy who mainly stayed inside the apartment he shared with his girlfriend, working on his sculptures and collages. An inveterate hunter of thrift shops and swap meets, Cobain was perpetually buying old dolls and other semi-collectible junk, much of which he used in his artwork. He applied his thrift-shop aesthetic to his guitars as well and became infamous for playing a succession of battered old pawn-shop specials.

But there was a practical angle to his obsession with six-string castoffs: affordable left-handed guitars are fairly hard to find, and Cobain played with such angry violence that the Fender Jaguars and Jazzmasters that were his guitars of choice frequently needed replacing. (In the days before they were popularized by bands like Sonic Youth, Dinosaur Jr and Nirvana, Jags and Jazzmasters could be had for very reasonable prices.) Shortly before his death, Cobain designed a signature-model hybrid cross between a Jaguar and a Mustang for Fender.

Early in 1988, Cobain, Novoselic and drummer Dale Crover journeyed to Seattle to make a demo at Reciprocal Recording Studios with engineer Jack Endino, an important figure at the city's highly influential indie label, Sub Pop. The demo led to a deal with Sub Pop, and on June 11, 1988, with Chad Channing now on drums, Nirvana released its first single, "Love Buzz," a cover of an obscure song by Shocking Blue,



*Come As You Are: The Story of Nirvana.* By all accounts, Kurt was deeply and permanently hurt by his parents' divorce. After the split, he never really had a stable childhood home. At school he was diagnosed as hyperactive and given the drug Ritalin. He dropped out in the 12th grade. Cobain didn't fit in with the macho stereotype imposed on young males in Aberdeen. He had no use for hunting, sports or other "manly" pursuits, although he did enjoy getting high with the local stoners. He was harassed at high school for befriending a gay student. In later life, he would speak out vehemently against homophobia, sexism and racism.

Cobain demonstrated artistic ability at an early age, and his collages, sculptures and other artworks adorn many of Nirvana's records. Had he not become a musician, he might well have pursued a career in the visual arts. But when he was 14, his fate took another course: his father bought him his first electric guitar, which Kurt soon discovered he was most comfortable playing left-handed. Cobain's musical tastes developed along much the same lines as many musicians of his gener-





the early Seventies Dutch group that had had a big hit with "Venus." A year later, Nirvana's first album, *Bleach*, came out on Sub Pop.

Cobain often said in interviews that he deliberately suppressed his more melodic, quirky, "new wave" side on *Bleach*. (Kurt often used the term "new wave" to describe everything from the Young Marble Giants and Gang of Four to the Butthole Surfers and Scratch Acid, all groups that had greatly influenced him.) His feeling was that this sensibility didn't really fit in with Sub Pop's early Seventies hard-rock aesthetic, as exemplified by Soundgarden and Green River, the group which later mutated into Pearl Jam.

Cobain's musical tastes were quite a bit broader than the noisy alternative fare championed by Sub Pop and similar indie labels. But coming from the rural wastelands of a place like Aberdeen, he could see where Nirvana fit in. "We're a perfect example of the average uneducated 'twentysomething' in America in the Nineties," Cobain told Michael Azerrad. "[We're] punk rockers who weren't into punk rock when it was thriving. All my life, that's been the case, because when I got into the Beatles, the Beatles had been broken up for years and I didn't know it. Same thing with Led Zeppelin."

But Cobain's sense of kinship with his age group went beyond music: "My story is exactly the same as 90 percent of everyone my age," he said. "Everyone's parents got divorced. Their kids smoked pot all through high school, they grew up during the era when there was a massive Communist threat and everyone thought they were going to die from a nuclear war. And everyone's personalities are practically the same."

Cobain was a reluctant, unwilling spokesman for his generation. He was uneasy with notoriety, even the underground notoriety that Nirvana gained on the strength of *Bleach* and its follow-up EP, *Blew*, also released in 1989. On the band's first European tour, a grueling low-budget trek with the band Tad, Cobain had what Sub Pop co-owner Bruce Pavitt has described as a nervous breakdown onstage in Rome, storming offstage, climbing into the rafters and screaming at the audience. Adding considerably to Cobain's unhappiness was his chronic, undiagnosable stomach pain, which began shortly after his move to Olympia and would torture him for the rest of his life.

But Cobain's existence wasn't completely bleak. In 1990, he began a relationship with Tobi Vail, of the band Bikini Kill, a leader in the radical feminist riot grrrl movement. He apparently took his relationship seriously; by all accounts, he wasn't much of a casual womanizer. He told Michael Azerrad that he'd slept with only two women over the course of all Nirvana's touring. "I've always been old-fashioned in that respect," he said. "I've always wanted a girlfriend that I could have a good relationship with for a long time. I wish I was capable of just playing the field, but I always wanted more than that."

Nirvana's career began to accelerate at a heady pace during 1991. In April, they went to record with producer Butch Vig at Smart Studios, his recording facility in Madison, Wisconsin. Now perhaps best known as the drummer of the band Garbage, Vig was then an up-and-coming indie producer with well-regarded records by the Laughing Hyenas, Smashing Pumpkins, Firetown, Tad and Killdozer, among oth-

ers. The recording of the song "Polly" that appeared on Nirvana's landmark *Nevermind* album came from the Smart sessions. Earlier versions of five other *Nevermind* songs—"In Bloom," "Dive," "Lithium," "Breed" and "Stay Away"—were also recorded during the week-long recording project.

A month after the Smart dates, drummer Chad Channing left Nirvana. He was replaced by Dave Grohl, a hard-hitting stickman from the Washington, DC, hardcore scene. Grohl took Nirvana's sound to a new level of intensity. Once the "classic" Nirvana lineup was in place, a significant record deal wasn't far behind. Geffen Records had been taking an active interest in the band since April of 1990, when Thurston Moore and Kim Gordon of Sonic Youth (who'd recently signed to Geffen themselves) brought label A&R man Gary Gersh to a Nirvana show in New York. A deal was formally consummated a year later, on April 30, 1991. In May, Cobain, Novoselic and Grohl were in Los Angeles with Butch Vig, recording what was to become a landmark rock album, 1991's *Nevermind*.

"Kurt was enjoying himself when he made that record," Vig remembers. "That was before Nirvana got really big. They had a kind of casual attitude toward making the record. There was not a lot of pressure. I felt more pressure making that record than they did. 'Cause it was really the first major-label record I was making."

With an initial budget of \$65,000, the band could certainly take a more leisurely approach than they'd taken with *Bleach* (which had cost just \$606.17 to make). Cobain, meanwhile, was apprehensive about being seen as a major-label sellout. After *Nevermind* was completed, he had fears that it sounded too slick—that the final mix of the record, completed by producer Andy Wallace, was a little too radio friendly.

"Looking back on the production of *Nevermind*, I'm a little embarrassed by it," Cobain told Azerrad. "It's closer to a Mötley Crüe record than it is to a punk rock record."

Understandable though they may be, Cobain's artistic qualms about the record sell it short. It is an astoundingly powerful album, an irrefutable declaration of an important new band's arrival. The disc's first single, "Smells Like Teen Spirit," became an instant anthem. It is a showcase for the kind of expressive mood swings that were a trademark of Cobain's

guitar playing, songwriting and personality. The tune is a brilliant evocation of volatile emotions, with its sullen, world-weary verses that explode into abrasive power chording for the choruses.

In an interview for Australian radio, Cobain explained that the song's attention-grabbing title came out of a relaxed evening at his house.

"A friend of mine and I were goofing around my house one night. We were kinda drunk, and we were writing graffiti all over the walls of my house. And she wrote, 'Kurt smells like Teen Spirit.' Earlier on, we'd been having this discussion about teen revolution and stuff like that. And I took [what she wrote] as a compliment. I thought she was saying that I was a person who could inspire. I just thought it was a nice little title. And it turns out she just meant that I smelled like that deodorant [called Teen Spirit]. I didn't even know that deodorant existed until after the song was written."







Cobain worked notoriously fast as a lyricist. He'd write the words to his songs in the car on the way to the studio, or even a few seconds before having to record a final vocal. But the unstudied, hasty quality of his lyrics are part of their expressiveness. His songs are like action paintings: kinetic, disconnected bursts of angry energy. He shifts from topic to topic in a manner that has been compared to a

restless adolescent channel-surfing through the cable TV wasteland. It has been pointed out that Cobain's lyrics were inseparable from his plaintive, raspy vocal style. Nobody else could sing those words with quite the same effect. But it's equally true that Cobain's distinctive voice was inseparable from his guitar style. The voice and guitar in Nirvana rubbed against each other in an ever-shifting dynamic, like a couple making love, or fighting, or both at the same time, with Cobain's

choppy guitar rhythms and grainy distortion welling up to dominate at one moment then slipping into subaqueous quietude the next.

The months following the release of *Nevermind* were turbulent ones for Cobain. Not only were there the pressures of sudden, massive stardom to cope with but he also entered into two relationships that were to have a profound effect on him. One was with Courtney Love, longtime punk scenester and splashy frontwoman for the group Hole. The other was with heroin. Cobain and Love first met at a Nirvana club gig in 1989 but didn't become serious about each other until '91, after Kurt had moved to Los Angeles to record *Nevermind*. Love was often blamed for introducing Cobain to heroin, but he had experimented with the drug as early as his Aberdeen days. Cobain always insisted that he became a serious heroin user of his own accord, because it was the only thing that seemed to quell the terrible pain in his stomach. In describing his suffering to Azerrad, he made a tragically prophetic statement: "Halfway through [Nirvana's last] European tour, I remember saying I'll never go on tour again until I have this fixed, because I wanted to kill myself. I wanted to fucking blow my head off, I was so tired of it."

# Spirit in the Sky

Soundgarden guitarist Kim Thayil recalls his late comrade in arms, Kurt Cobain.

by Jeff Gilbert

THE NEWS OF KURT COBAIN'S PASSING HIT SOUNDGARDEN'S KIM THAYIL HARD. Compounding his grief was the fact that Soundgarden was in the middle of a European tour at the time and the band members were unable to draw on the support of hometown friends in Seattle. "It hit everyone hard," says Thayil quietly.

It's five years later, and Thayil still finds it difficult to revisit the painful memory. But he is more comfortable with his happy memories of the living Kurt Cobain. "Kurt was a great songwriter," says Thayil firmly, "and an impassioned singer. He was one of the best."

**GUITAR WORLD** How did Kurt's passing affect the Seattle music scene and its musicians?

**KIM THAYIL** I think it might have affected people's perspective on what it was they were doing. I think people became a little more serious. It wasn't a rollercoaster ride anymore. We were all having fun. Things weren't supposed to get that serious.

**GW** Do you recall the first time you met Kurt?

**THAYIL** It was when Nirvana opened up for us in the late Eighties, when we played in some park in Olympia, Washington. They were kind of like our little brothers, in a way. We watched 'em play and thought they were really fun. They were young guys who had some really cool songs and were trying their best to whip it out. They seemed a little bit self-conscious and nervous. I remember talking to those guys afterward, mostly to Chris [Novoselic] and Chad [Channing], their drummer at the time. Kurt, being somewhat shy, didn't talk much back then.

**GW** Nirvana went on record to the effect that they wanted to be signed to Sub Pop because that was Soundgarden's label.

**THAYIL** I thought that was flattering.

We really liked Nirvana. During our early tours in the van around the country and Europe, two of the tapes that were given the most rotation were Nirvana's *Bleach* and Fugazi's first EP. **GW** What was your first impression of Kurt?

**THAYIL** He just seemed quiet, like many singers are, especially after they perform. There are two kinds of singers: your monkey-boy singers, who always act like they're on speed and bouncing off the walls; then there are those guys like Kurt, who are very quiet after they sing, like they ran a marathon for an hour and a half. He always seemed to be a little quieter and just a little bit shy and intimidated.

**GW** Any fond memories that come to mind?

**THAYIL** One of the funniest things was when Nirvana got thrown out of their own record release party for starting a food fight. I think it was with ranch dressing. [laughs] I turned up after the fact and saw Kurt standing outside of the club on the street with salad dressing all over his shirt and hair.

I remember Nirvana played the next day at Peaches [a local record store—*GW* Ed.], and we were having a band



practice up the street. Afterward we decided to jump in the van and go down to watch them play at the In-store. We got there just in time to confirm that it was too crowded for us to get in. [laughs] So we stood outside and listened for a song or two. There were a lot of people hanging outside in the parking lot who couldn't get in the store. So we turned around and went and got some beer and got drunk.

**GW** Where were you when you heard of Kurt's passing?

**THAYIL** We were in Paris, France; we heard after our show. Some of the guys in Tad, who did the show with us, heard about it. Then our road manager came in and, after making some calls back home, confirmed it. When I first heard

it, I was shocked and went numb. I was hoping it was a rumor and that the information was misrepresented. [long pause] I felt incredibly numb. I got very upset and I had this weird empty feeling.

**GW** What Nirvana song stands out to you? **THAYIL** We loved the *Bleach* album. I still think *Bleach* has the best and coolest songs on it. There's a lot of Nirvana songs I like: "Blue" and "Negative Creep." When I first heard "Smells Like Teen Spirit," it blew me away. I think the first time I heard it in a 7-Eleven I was already tired of hearing it. [laughs] Everyone was happy for our Seattle brethren; what was good for one of the bands was good for all the bands. There was this "us against the world" sort of feeling—and it was great. •



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Cobain and Love were married on February 24, 1992. Their daughter, Francis Bean Cobain, was born on August 18 of that year. Because of press reports—inaccurate, Love insisted—that she used heroin while pregnant, the Los Angeles Children's Services began proceedings to take the Cobains' daughter away from them. It was the beginning of a long and difficult legal battle that the couple ultimately won, in March of 1993. But it wasn't only the law that seemed to have it in for the Cobains. Provocative, outspoken and confrontational, Love was disliked by many Nirvana fans who perceived her as a gold digger who manipulated the passive Cobain. Love often joked about being her generation's Yoko Ono.

But even in the midst of all these difficulties, Nirvana's career kept on skyrocketing, and Cobain continued developing as a songwriter.

December '92 saw the release of *Incesticide*, a collection of previously unreleased rarities. Selections like "Hairspray Queen" and "Mexican Seafood" go back to that first Jack Endino-produced demo. The public finally got to hear some of the "new wave" side that Cobain had suppressed on *Bleach* and *Nevermind*. Meanwhile, at a much more advanced level, Cobain was writing songs for what would become Nirvana's final, and arguably finest, studio album, *In Utero*. Thanks to the band's success, Cobain was finally able to make pretty much the album he'd always wanted to make.

Influential alternative rock producer Steve Albini (Pixies, Sonic Youth, Jon Spencer Blues Explosion) was drafted to produce the disc. "The main reason we recorded *In Utero* with Steve Albini is that he is able to get a sound that sounds like the band is in a room no bigger than the one we're in now," said Cobain in a hotel room interview with British journalist Jon Savage. "*In Utero* doesn't sound like it was recorded in a hall, or that it's trying to sound larger than life. It's very in-your-face and real."

As a lyricist, Cobain had begun to move away from the last-minute, free-associative writing techniques he'd used in the past. "There are more songs on this album that are thematic," he told Savage, "that are

Reprinted from *Guitar World*, October 1996

# No Apologies

Kurt Cobain forthrightly recounts the facts of his rock and roll life

by Jon Savage

SHORTLY BEFORE THE RELEASE OF *IN UTERO* IN 1993, Kurt Cobain gave a dramatically candid interview to the highly respected British rock journalist Jon Savage. Among the topics discussed were Cobain's childhood, his relationship with his Nirvana bandmates, Krist Novoselic and Dave Grohl, and his attitude toward heroin and homosexuality. The transcript of that interview was never published—until it appeared in *Guitar World's* October 1996 issue.

**GUITAR WORLD** Tell me about your background.

**KURT COBAIN** I was born in Aberdeen, Washington, in 1967, and I lived between Aberdeen and Montesano, which was 20 miles away. I moved back and forth between relatives' houses throughout my whole childhood.

**GW** Did your parents split up when you were young?

**COBAIN** Yeah, when I was seven.

**GW** Do you remember anything about that?

**COBAIN** I remember feeling ashamed, for some reason. I was ashamed of my parents. I couldn't face some of my friends at school anymore, because I desperately wanted to have the classic, you know, typical family. Mother, father. I wanted that security, so I resented my parents for quite a few years because of that.

**GW** What was it like for you growing up?

**COBAIN** I was very isolated. I had a really good childhood until the divorce. Then, all of a sudden, my whole world changed. I became antisocial. I started to understand the reality of my surroundings, which didn't have a lot to offer. Aberdeen was such a small town,

and I couldn't find any friends that I was very fond of, or who were compatible with me or the things that I liked to do. I liked to do artistic things, and I liked to listen to music.

**GW** What did you listen to then?

**COBAIN** Whatever I could get a hold of. My aunts would give me Beatles records, so for the most part it was just Beatles records, and every once in a while, if I was lucky, I was able to buy a single.

**GW** Tell me about your high school experience. Were people unpleasant to you?

**COBAIN** I was a scapegoat, but not in the sense that people picked on me all the time. People didn't pick on me or beat me up because I was already so withdrawn by that time. I was so antisocial that I was almost insane. I felt so different and so crazy that people just left me alone. I wouldn't have been surprised if they had voted me Most Likely to Kill Everyone at a High School Dance.



**"I WOULDN'T HAVE BEEN SURPRISED IF THEY HAD VOTED ME MOST LIKELY TO KILL EVERYONE AT A HIGH SCHOOL DANCE."**

**GW** Some people become so alienated that they become violent. Did your own experience make that sort of thing more understandable?

**COBAIN** Yeah, I can definitely see how a person's mental state could deteriorate to the point where they would do that. I've gotten to the point where I've fantasized about it, but I'm sure I would opt to kill myself first. But still, I've always loved revenge movies that take place at high school dances—stuff like *Carrie*.

**GW** When did you first hear punk rock?

**COBAIN** Probably '84. I keep trying to get this story right chronologically, and I just can't. My first exposure to punk rock came when *Creem* magazine start-

ed covering the Sex Pistols' U.S. tour. I would read about them and just fantasize about how amazing it would be to hear their music and to be a part of it.

After that, I was always trying to find punk rock, but of course they didn't have it in our record shop in Aberdeen. The first punk rock I was able to buy was probably Devo and Oingo Boingo and stuff like that; that stuff finally leaked into Aberdeen many years after the fact.

Then, finally, in 1984 a friend of mine named Buzz Osborne [*Melvin's* singer/guitarist] made me a couple of compilation tapes with Black Flag and Flipper, everything, all the most popu-

continued on page 94

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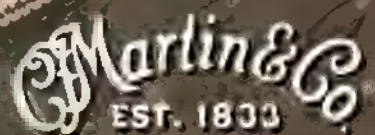


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actually about something, rather than just pieces of poetry. Like 'Scentless Apprentice' is about the book *Perfume*, by Patrick Suskind. I don't think I've ever written a song based on a book before."

The result of all these efforts is a far more diverse and adventurous album than *Nevermind*. Cobain's songwriting skills had become more focused and assured. "Serve the Servants" verges on the Beatlesque, while "Scentless Apprentice" is among the heaviest things Nirvana ever recorded. Tracks like "Rape Me," "Heart Shaped Box" and the stately "Pennyroyal Tea" showcased Cobain's unique sense of melodic phrasing: vocal lines of irregular length that generally resolved on the major third of whatever chord the singer happened to be strumming when the line ended. Cobain's words and cover art suggest a peacefully resigned acceptance of the life cycle, from birth to death. Even the album's more disturbing images of disease and pain seem appropriate elements of that cycle.

A similar mood of slightly eerie tranquility pervaded Nirvana's November 18, 1993 appearance on MTV's *Unplugged* and the album that was taken from it. The stage decor, with its heavy drapery, candles, flowers and muted blue lighting, was designed by Cobain himself. Seen in retrospect, the set design seems to foreshadow Cobain's death a few months

after the *Unplugged* appearance. "Kurt seemed to like to take things and internalize them," says *Unplugged* producer Alex Coletti. "I'd heard that he was something of a visual artist. So beyond making sure he was happy with the stage set, since he seemed to show some interest in it, I thought it would be good if he had some creative input. He was pretty cooperative. He did specify that he wanted star lilies, which are these big white flowers. 'You mean like a funeral?' I asked. 'Yeah,' he said. I don't want to read too much into it, but that memory sure spooked me out a couple of months later."

"Kurt wanted something that would break away from just the normal, dull TV set," says Nirvana tour manager Alex MacLeod. "He didn't want it to look like just a bare stage. He had seen a lot of *Unplugged* shows before and felt they weren't really unplugged. His feeling was that a lot of the bands would just use semi-acoustic instruments and play their songs exactly the same way they would if they were doing a full show. He wanted to make Nirvana's *Unplugged* appearance slightly different, sort of a downbeat kind of set. Really laid back. To just go in and play a bunch of songs" continued on page 100

Reprinted from *Guitar World*, February 1992

## Cheap Tricks

Kurt Cobain tries to explain why Nirvana, third-hand guitars and all, is suddenly the hottest band in the country.

By Jeff Labrecque

**GUITAR WORLD** MTV thinks Nirvana is a metal band.

**KURT COBAIN** That's fine; let them be fooled! I don't have anything against *Headbanger's Ball*, but it's strange to see our faces on MTV.

**GW** Kirk Hammett is a huge Nirvana fan.

**COBAIN** That's real flattering. We met him recently and he's a real nice guy. We talked about the Sub Pop scene, heavy metal and guitars.

**GW** Speaking of guitars, you seem to favor low-end models.

**COBAIN** I don't favor them—it's just that I can afford them. [laughs] I'm left-handed, and it's not very easy to find reasonably priced, high-quality left-handed guitars. But out of all the guitars in the whole world, the Fender Mustang is my favorite.

**GW** What is it about the Mustang that works for you?

**COBAIN** They're cheap and totally inefficient, and they sound like crap. They are also very small and don't stay in tune, and when you want to raise the string action on the fretboard, you have

to loosen all the strings and completely remove the bridge. You have to turn these little screws with your fingers and hope that you've estimated it right. If you screw up, you have to repeat the process over and over until you get it right. Whoever invented that guitar was a dork.

**GW** It was Leo Fender.

**COBAIN** I guess I'm calling Leo Fender, the dead guy, a dork. Now I'll never get an endorsement. [laughs] We've been offered a Gibson endorsement, but I can't find a Gibson I like.

**GW** Is the Mustang your only guitar?

**COBAIN** No, I own a '66 Jaguar. That's the guitar I polish and baby—I refuse to let anyone touch it when I jump into the crowd. [laughs] Lately, I've been using a Strat live, because I don't want to ruin my Mustang yet. I like to use Japanese Strats because they're a bit cheaper, and the frets are smaller than the American version's.

**GW** Considering how violently you play

the guitar, you probably use pretty heavy-duty strings.

**COBAIN** Yeah. We play so hard that we can't tune our guitars fast enough. People can relate to that. And I keep blowing up amplifiers, so I use whatever I can find at junk shops—junk is always best.

**GW** What was the last amp you blew up?

**COBAIN** A Crown power amp that was intended for use as a PA, but which I used for a guitar head because I can never find an amp that's powerful enough—and because I don't want to have to deal with hauling 10 Marshall heads. I'm lazy—I like to have it all in one package. For a preamp I have a Mesa/Boogie, and I turn all the midrange up. And I use Radio Shack speakers.

**GW** How reliable is this setup? It doesn't seem like it would be that durable, especially in view of all the touring you do.

**COBAIN** It works out okay. The sound changes with every club we play in, but I'm never satisfied. I think the sound I get is mainly a result of the Roland EF-1 distortion box I use. I go through about five a tour.

**GW** Ever get the urge to use a twang bar? **COBAIN** No. Anybody that plays guitar knows that only Jimi Hendrix was able to use the standard tremolo and still keep it in tune. Those things are totally worthless. I do have one on a Japanese Strat, but I don't use it.

**GW** Your first album, *Bleach*, was recorded for \$600; how much did *Nevermind* run you?

**COBAIN** [laughs] I don't remember; I've got Alzheimer's. And don't ask us how much our video cost; that's a hell of an embarrassment.

**GW** How would you describe your sound?

**COBAIN** Basically, we sound like the Bay City Rollers after an assault by Black Sabbath. •



NEVIN MAZUR / LUTHER (CLOCKWISE FROM BOTTOM RIGHT) LUTHER BLUESBERG; ALICE WHEELER / RETNA; NICK HUSSON / RETNA; HUGO OSWALD / RETNA; LEVY PHILLIPS / RETNA



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With the imminent release of *Jimi Hendrix: Live at the Fillmore East*, featuring the Band of Gypsys, *Guitar World* proudly presents a rare interview with a true comrade and collaborator of the great guitarist.

"THERE'S TWO KINDS OF GREAT PLAYERS IN THE world: those who will not admit to being influenced by Jimi Hendrix, and those who will." Billy Cox, longtime confidant and unswerving bassist of the great Jimi Hendrix, holds him in his assessment of rock's greatest guitar player. He calls the man "a true natural, a genius and simply one of the greatest musicians that has ever lived." Few are better qualified to assess the genius of Jimi Hendrix than Billy Cox, who enjoyed a long and fruitful musical relationship with Hendrix, which in duration was second only to that of

BY ANDY ALEDORT





# Soul Mates

JIMI HENDRIX & BILLY COX

drummer Mitch Mitchell and engineer Eddie Kramer. Though generally known as the man who replaced original Jimi Hendrix Experience bassist Noel Redding, Cox's ties to the guitarist predate that occurrence by nearly a decade. He met a 19-year-old Hendrix back in 1961, while the two were stationed together in the army. At the time, Hendrix was just discovering his unique voice on the guitar, and Cox was intrigued by what he heard. The two began playing together on the very first day they met.

"We were in the 101st Airborne Division together at Fort Campbell, Kentucky," says Billy, "and we found that we had a lot in common. Right away, I heard something in his guitar playing that captivated me. I knew this was a guy I wanted to hook up with. We formed a band on post, and soon we were playing gigs all over. We were later discharged one month from each other, and we rented a place together in Clarksville, Tennessee."

Cox says he and Hendrix had an incredibly tight musical bond and a single-minded commitment to their craft almost from the beginning of their relationship. "All we did was work on music, night and day, whenever we could. It was pure dedication." Years later, Hendrix and Cox's extraordinary cohesiveness became evident in the music they recorded together, including such classic tracks as "Freedom," "Dolly Dagger," "Ezy Rider," "Earth Blues," "Izabella" and many others.

Though Cox's first high-profile gig with Hendrix was at the Woodstock festival in the summer of 1969, most people first became aware of his deeply soulful bass playing from an album called *Band of Gypsies*. Now rightfully recognized as one of rock's legitimate masterpieces, *Band of Gypsies* was recorded live on New Year's Eve 1969-1970 at New York's Fillmore East, the legendary venue run by rock impresario Bill Graham. The performance and the album featured Hendrix with what at the time was his new lineup—Cox on bass and r&b/soul drummer Buddy Miles—and showcased a set of brand-new, high-powered songs. The pinnacle of *Band of Gypsies* is "Machine Gun," Hendrix's searing, extended meditation on the agony of war. Besides being a musical statement of great depth and virtuosity, "Machine Gun" is an intense political statement, and its performance was delivered at a time when the United States was embroiled in the Vietnam War.

*Band of Gypsies* remains an immensely important album, ranking second in influence only to Jimi's groundbreaking debut, *Are You Experienced?* Hendrix fans have clamored for years to hear more of the four famed *Band of Gypsies* shows performed on December 31, 1969, and January 1, 1970. Sometime after the concerts took place, however, the master tapes mysteriously vanished and remained missing for more than a quarter of a century.

Which brings us to the events at hand. Experience Hendrix, the family-run company now in control of Jimi's estate, recently retrieved all of the original master tapes from those *Band of Gypsies* shows and are now set to release *Jimi Hendrix: Live at the Fillmore East*, a 16-song double CD comprised mostly of previously unreleased material. The production and remastering of the landmark album was overseen by Eddie Kramer, the engineer who worked closest with Hendrix throughout his career. The results of Kramer's labors are nothing short of breathtaking, so much so that it is tempting to say the wait

was worth it. Adding to the joy this album is sure to evoke in Hendrix fans is the fact that it will be issued in three formats: CD, cassette and, in limited quantity, high-quality vinyl.

In conjunction with the live album, Experience Hendrix will also release a documentary film on the *Band of Gypsies*, featuring the only known footage of the band in performance at the Fillmore East, along with interviews with Hendrix's closest confidants. The documentary is produced by Apple/Arwel Ltd., the creative team behind the hugely successful *Beatles Anthology*.

Not surprisingly, Jimi Hendrix's death left Cox a desolate man. He ultimately returned to Nashville, where after a time he joined the popular country ensemble the Charlie Daniels Band, revealing himself to be one versatile bass player in the process. Over the years, Cox has also had the opportunity to return to the music of his youth, playing frequent r&b and gospel recording sessions in his hometown. Additionally, he managed to find the time to become a successful retailer, and today

"As bass player, my role wasn't to show how much I knew; it was to keep that bottom going as effectively as I could, so Jimi could ride the wave."  
—BILLY COX



owns several jewelry shops in Nashville.

Though he is somewhat close-mouthed about himself, Billy Cox has clearly known some serious ups and downs in his time. But he's never forgotten the man responsible for the greatest creative experience of his life.

"It was a great privilege to have had the opportunity to play with Jimi Hendrix," says Cox, his voice a mixture of pride and melancholy. "As much as he inspired everyone else, he was an inspiration to me, too."

**GUITAR WORLD** Do you remember the first time you heard Jimi Hendrix play the guitar?

**BILLY COX** Oh, yeah. I heard this guitar playing coming from somewhere on the army base, and I went out looking for it. I found him playing by himself in a little practice room.

It sounded real good to me, but the guy I was with made a com-



ment that he didn't like it. [laughs] I think I was listening with an "inner ear," and he was listening with an "outer ear." Jimi was in an embryonic stage at the time, and I heard something in his playing that no one else could hear.

We all have a destiny, and I think I just followed my destiny when I heard that guitar playing. When Jimi and I played together, we jelled right away, and it turned into a lifetime relationship.

**GW** When did you first play together?

**COX** Right then. At that time, the service clubs on the army post allowed you to rent instruments, so I grabbed a bass. We jammed, it felt good, and we formed a group. We had some off-the-wall name that I forget; the next band we had was called the King Kasuals.

**GW** What material did the two of you play?

**COX** The songs of the time. Man, you're taking me back to specifics! Basically, we were playing songs like "Soul Twist" by King Curtis, some B.B. King songs, and various pop songs that featured singers, because we worked with a bunch of different singers. We did songs like

to play *pizzicato*, which means without the bow. This is, of course, how the electric bass is played.

By the time I got to the army, I hadn't played for a little while, but when I heard Jimi, my interest in playing was renewed.

**GW** Were you a fan of the guitar, specifically?

**COX** No, but when I heard Jimi play, it wasn't the fact that it was a guitar that intrigued me. He could have been playing any instrument, because he was speaking a language of his own. I heard something in that language that appealed to me.

When you listen to Jimi's music, you hear many different influences: country & western, pop, jazz, blues and other things, too. A good example is "Hey Baby," which has a lot of classical influences. Critics were always trying to pigeonhole our music; we were written about in jazz magazines, r&b and pop magazines, too. You can't take music that represents a lifetime of influences and pigeonhole it into one specific thing. Jimi's music is a conglomerate of various musical styles.

**GW** Would you say that the personal rapport the two of you had shared



"St. James Infirmary" and a lot of Bobby "Blue" Bland numbers, because he was very hot here in the South. Neither Jimi nor myself were doing any singing at the time. Jimi and I were just about the same age and shared many of the same influences, so we knew where each other was coming from.

**GW** How did you get your start as a musician?

**COX** I started on the violin when I was 12 years old, and then I moved on to piano, sousaphone, baritone horn and trumpet. But all of that time, I was searching and yearning for the instrument that was "me," but I just couldn't get it all together.

When I was in my last year of high school, I heard something in the bass register that was coming from three blocks away, which turned out to be [r&b great] Lloyd Price's band. That was the very first time I heard the electric bass, and I loved it. Soon after, I started playing upright bass with the high school symphony; my favorite thing was

was the fuel that allowed the music to grow?

**COX** You've got to print that, because I don't think I could have put it any better. It's true: we were friends when we were playing, and when we weren't playing, too. Our life stories were very similar. Oftentimes, Jimi would say to me, "You know, you are just like a brother to me." We went through a lot of hard times together, and we had a lot of good times together, too.

**GW** I think the kinship you and Jimi felt for each other comes out in the music. In many of the songs you recorded together—"Message of Love," "Ezy Rider," "Dolly Dagger," "Izabella"—intricate guitar and bass parts are incredibly tight-knit. There is a certain warmth in the music that is generated from the cohesiveness of the guitar and bass.

**COX** Our personalities emanated through the music. On "Dolly Dagger," I came up with a riff, and then Jimi added to it, and I said, "Well, I'm not gonna let you out-do me," and I added another riff. Then he

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# SoulMates

JIMI HENDRIX & BILLY COX

added another riff that topped both of the ones that I did. And we had fun doing it. The same is true for "In from the Storm," "Freedom" and many others. I thought that I was going to get credit for some of those things eventually, but it just didn't work out that way.

My role as the bass player, due to the fact that Jimi was the front man, was to support him, not to out-do him. My role wasn't to show how much I knew; it was to keep that bottom going as effectively as I could, so Jimi could ride the wave.

**GW** Did Motown bass great James Jamerson's playing have a particular influence on you?

**COX** Jamerson was good, but I loved guys like [jazz bassists] Charlie Mingus, Ray Brown and [jazz guitarist] Wes Montgomery's brother, Monk Montgomery. Monk could really play some bass! I was

influenced by a lot of those guys before I was influenced by anyone else. People don't know that Jimi's days as a backing musician forced him to learn to play in many different styles. He could play "Misty" in the original key! He didn't just come out here playing loud music. There were times when we played behind jazz artists, and we played behind these ladies that, at the time, were not called strippers but *exotic dancers*. [laughs] They were very picky about the music, the volume

## JIMI'S BEST BUDDY

Band of Gypsies drummer Buddy Miles remembers how he helped Hendrix get the funk out. — BY ANDY ALEDORT



IF ONLY FOR HIS CONTRIBUTIONS TO THE BAND OF GYPSYS, DRUMMER BUDDY MILES is one of the true legends of the Sixties rock scene. Born in 1946 in Omaha, Nebraska, Miles began his career at the age of 12, playing drums in his father's jazz band. By the time he was 15, Miles had hit the road, backing r&b/soul acts like the Delfonics, the Ink Spots and Ruby and the Romantics. In 1967, while touring with soul singing sensation Wilson Pickett, Miles was spotted by blues guitarist Mike Bloomfield, who recruited him into his new band, the influential Sixties group, Electric Flag.

In 1968, Miles left the Flag and formed his own group, the Buddy Miles Express (which featured guitarist Jim McCarty, later of Cactus, and, briefly, Hendrix's bassist Billy Cox). Miles did a handful of notable sessions, including recording dates with John McLaughlin (*Devotion*) and Muddy Waters (*Fathers and Sons*), and he also appeared on Jimi Hen-

drix's studio masterwork, *Electric Ladyland*. Jimi and Buddy became good friends and were soon playing together often in after-hours jam sessions.

Buddy's most high-profile association with Hendrix is his performance on *Band of Gypsies*, which includes extraordinary versions of two Buddy Miles songs, "Them Changes" and "We Gotta Live Together." The symbiotic relationship between Jimi and Buddy ended rather quickly, though, as Buddy was relieved of his duties less than a month after the famed New Year's Eve Fillmore shows that yielded the *Band of Gypsies* album.

While it would be pleasant to report that Buddy Miles went on from his *Band of Gypsies* experience to greater triumphs, the real facts are less pretty. After *Gypsies*, Miles' music career foundered badly, as did his life—so much so that in 1978 he was arrested for grand theft and auto theft. Things went from terrible to disastrous for the drummer, and before he could turn his life around he served some significant jail time.

In recent years, however, Miles has been on a strong comeback trail. He is back to gigging over 200 dates a year—many as a member of country "guilt-steel" sensation Junior Brown's band—and is singing and playing with the vitality for which he was once renowned. This year, he released his first album in years, the contemporary r&b/soul-inflected *Miles Away from Home* (Experience Hendrix/Hip-O Records).

With the release of *Jimi Hendrix: Live at the Fillmore East*, Miles has much to say on the subject of the *Band of Gypsies*.

**GUITAR WORLD** How did you first meet Jimi Hendrix?

**BUDDY MILES** In 1964 I was playing with Ruby and the Romantics at the Esquire Show Bar in Montreal, and Jimi came into town with the Isley Brothers. He had made a name for himself on the "chitlin' circuit"—word was out about this great new guitar player. And you could see his greatness even then. But I didn't see him again for a few years; the next time I saw him was at the Monterey Pop Festival (in 1967).

**GW** What did you think of his performance at Monterey?

**MILES** Oh, c'mon, man! [laughs] Let's forget about his antics, fucking the guitar and all that crap. The man had a charm and a grace about him that no other guitar player had.

**GW** When did you first play with Jimi?

**MILES** Right after the Monterey Pop Festival, Jimi, me and Stephen Stills and Bruce Palmer [of Buffalo Springfield] had some great jam sessions right there on the fairgrounds. I'm happy that I've had the chance to

play with so many great guitar players, like Jimi, Eric Clapton, Carlos Santana, Rory Gallagher and Jeff Beck. I'm very lucky to have a simple style that became my signature, and a style that appeals to people.

Jimi Hendrix was not just the greatest guitarist in rock music, he was the greatest rock entertainer that ever lived. I pick Jimi over Elvis—and Elvis was bad!

**GW** Your first studio recordings with Hendrix appear on *Electric Ladyland* ("Rainy Day, Dream Away," "Still Raining, Still Dreaming"). Was that the period when you began jamming regularly with him?

**MILES** It really started before that. We had been hanging together a lot in New York and, most of the time, we were inseparable. Through the early part of '68, we'd jam together at the Scene and Salvation and places like that.

**GW** When you jammed with Jimi at the Newport '69 festival in the spring of that year, did the two of you talk about putting a band together?

**MILES** Not specifically. We talked a

lot about format and we understood each other's lingo. We saw eye to eye on musical ideas. That eventually melted into the *Band of Gypsies*. We rehearsed about nine days in November and December before we did the Fillmore shows.

**GW** How do you feel about the original *Band of Gypsies* album?

**MILES** It was a pivotal point in my career and it was certainly a pivotal point in modern music. I have enjoyed an abundance of respect and acknowledgment from my peers because of that record. Jimi and Billy Cox had a great musical relationship; Billy was blessed to have a style of bass playing that could stand up next to Jimi.

Jimi was such a master—there are not even words that I can find to describe him. All Jimi had to be was himself, and most of the time that's what he was. Jimi, Billy and I had a lot of soul in our music, but I think of it as rock and roll because it reflected many different types of music, with many different shades and colors. You don't need the *Book of Erich* to know that music is the

universal language.

Some of the arrangements on *Band of Gypsies* may seem complex, but, if you got to know Jimi, it was nothing but simple. It was a soulful time, there was a lot of excitement and we had a great time doing it. A lot of people really dug us for being that bold.

**GW** How would you describe your relationship with Jimi?

**MILES** Our relationship was very straightforward: we didn't get in each other's way and we respected each other. We had to put up with a lot of ignorance because of the almighty dollar; that's not a blame, that's a fact. But Jimi and I were very tight. It wasn't just about being a brother off the street, or that we were two Oreo cookies, or "the sweeter the time, the sweeter the behind." [laughs] When we were together, it was mostly about music, and we had a lot of happy times together.

We jammed every night for almost six months straight. Let me describe my typical day back then: Jimi would wake me up with a phone

continued on page 210



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# Soul Mates

## JIMI HENDRIX & BILLY COX

it was played at, the tempo, everything. There was one lady that wanted us to play Duke Ellington's "Harlem Nocturne" note-for-note from the original recording! And we perfected it.

**GW** Were there times in the early days when Jimi played things onstage that even then were truly mind-boggling?

**COX** Oh, yeah. I had built him a 100-foot cord so he could go out in the audience, or out of the door of the club, and keep playing. He lost 1/1000 of a second with that long cord, which left a little delay, so I had to cut that cord back to about 50 feet. That sounded better, but he couldn't make it out the door! [laughs] He always did his little pyrotechnics, even back then. People didn't know whether to clap or walk out, but they sure knew that he was different.

**GW** Guitar Slim was legendary for doing some of those things back in the Fifties. Was Jimi emulating Guitar Slim back then?

**COX** No, not really. T-Bone Walker, I think, was more of an influence for the showmanship side, because T-Bone was playing behind his head and behind his back before anyone. And Chuck Berry was a big influence, too, because Jimi saw Chuck playing and doing the wild dances all at the same time.

**GW** Was he playing with his teeth back in the early days, too?

**COX** Oh, yeah—with his teeth, behind his back, between his legs and dancin' his butt off. You had good music, and then you had a showman on top of it, so you had everything wrapped up into one package.

**GW** In 1963, Jimi hit the road and began his apprenticeship as a back-up musician to the likes of Sam Cooke, the Supremes and Slim Harpo. Did the two of you stay in touch with each other?

**COX** We remained in contact for about a year or so, and then, in the fall of '66, he called out of the blue and said that this guy was

going to take him to England. [Jimi's first manager, Chas Chandler, brought Jimi to England at the end of September, 1966—GW Ed.] He said, "I told him about you, so come on up to New York." I said, "Jimi, I'm renting my amp and I've got three strings on my bass. I can't afford to come to New York."

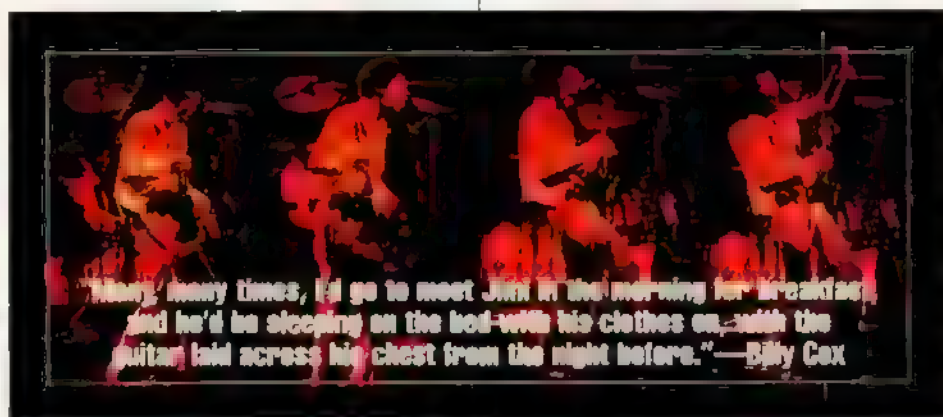
He said, "Well, I'll go to Europe, and when I make it over there, I'll send for you." And he did—it just took him about two years.

**GW** When he contacted you in the spring of 1969 to come and join the group, you hadn't spoken to him since that time in 1966?

**COX** I had received one postcard, that was it.

**GW** Do you remember the first time you heard *Are You Experienced*?

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"Many, many times, I'd go to meet Jimi in the morning for breakfast, and he'd be sleeping on the bed with his clothes on, with the guitar laid across his chest from the night before."—Billy Cox

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# The Roaring

Some people believe that the new millennium begins on January 1, 2000; others insist that it doesn't start until January 1, 2001. Chances are they'll still be arguing about it in 2002. ● So with the exact end of the century in doubt, we've decided we may as well start looking back at the Nineties now. Specifically, at what the decade's greatest guitar albums were. ● On one level, the Nineties were not a great time for guitar music. Not only were whole chunks of the pop spectrum no-guitar zones (hip-hop, techno, etc.), but samplers and synths were responsible for most of the decade's signature sounds. ● At the same time, guitar music made incredible progress over the last ten years. Not only did we see the apotheosis of heavy metal with *Metallica*, but we got a good look at the future, thanks to Korn, Tool and Rage Against the Machine (and I'd like to see the sampler that can one-up Rage's Tom Morello). Hell, even acoustic playing was on the upswing, thanks to *Unplugged* performances like Eric Clapton's. ● With that in mind, we give you the Top 20 Guitar Albums of the Nineties.

## 1 Nirvana *Nevermind* (DGC, 1991)

WHEN THIS WASHINGTON-BASED TRIO MADE ITS major-label debut in October, 1991, punk was dead, Seattle was known for jets and computers and "grunge" wasn't even in the dictionary. Within months, Nirvana had changed all that. "Smells Like Teen Spirit," a raucous, tuneful



riff-rocker about a adolescent anomie, became a Top-10 hit, and suddenly, the metal-edged sound of post-punk Seattle was the rage among rock fans everywhere.

Because frontman Kurt Cobain

so vividly evoked the surly resignation of disaffected Gen-X youth, Nirvana's success was often attributed to the band's attitude. But as clearly as Cobain and company articulated the alt-rock distaste for slick, soulless corporate rock, Nirvana's own music owed everything to the band's songcraft and musicianship.

As a songwriter, Cobain had a real gift for melody. But what raised Nirvana to another level was the way he and his bandmates, Dave Grohl and Chris (later Krist) Novoselic, arranged those tunes. Even though the band's sound was never particularly slick, the playing was focused and efficient, using a minimum of notes for maximum impact. Best of all, there was such a lack of artifice to the music that every note—whether in the moody arpeggios of "Come As You Are" or the chaotic rave-ups of "Breed"—sounded like it came from the heart.

## 2 Metallica *Metallica* (Elektra, 1991)

METALLICA DIDN'T INVENT THRASH, BUT THE BAND certainly perfected it. Moving from *Ride the Lightning* through *Master of Puppets* to *...And Justice for All*, Metallica made it clear that thrash wasn't just a matter of keeping the music fast and furious; it could also be intricate, ambitious, even epic if the band wanted it to be.

But it wasn't until *Metallica* that the band showed just how monumental the new metal could be. Dubbed the "Black Album" for its ultra-noir cover, it saw Metallica step squarely into the mainstream—and yet gave not an inch in the interest of accessibility. As with everything in the band's career, Metallica was going to play the pop game by its own rules, or not at all.

This was the total embodiment of the

thrash aesthetic, from the galloping crunch of "Holier Than Thou" to the lush, acoustic melancholy of "Nothing Else Matters." At times, the album took on an almost cinematic sense of scale, as when "The Unforgiven" opened with a fingerpicked guitar pattern right out of a spaghetti Western score. Yet even when the songs were catchy enough for the hit parade (as with the wake-up-dead rocker "Enter Sandman"), there was enough of an edge to the sound to keep Metallica from ever seeming too safe or accessible.

## 3 Pearl Jam *Ten* (Epic, 1991)

IF NIRVANA WERE THE SEATTLE SCENE'S BEATLES, Pearl Jam were its Rolling Stones. Not only was there a friendly rivalry between the bands (and their fans), but there were corresponding differences between their music. Where Nirvana's sound was lean and song-focused, Pearl Jam



relied much more on groove and instrumental interplay, making as much of the intertwining guitar and bass lines as of Eddie Vedder's husky vocals.

Pearl Jam also had deeper roots. Guitarist Stone Gossard and bassist Jeff Ament had been half of the legendary punk band Green River. When the rest of Green River split to form Mudhoney, Gossard and Ament formed Mother Love Bone with singer Andrew Wood (whose death, by heroin overdose, ended the band just after the release of its first album).

Gossard and Ament then recruited guitarist Mike McCready, and rehearsed as an instrumental combo before Vedder signed on. Many of the songs on *Ten* came out of those pre-Vedder rehearsals, and it shows—the playing within songs like "Even Flow," "Oceans" and "Alive" is so tuneful and inspired that the vocals sometimes seem just icing on the cake.

## 4 Eric Clapton *Unplugged* (Reprise, 1992)

MTV'S *UNPLUGGED* STARTED OUT AS A SONGWRITER'S showcase, the idea being that any great song will sound good when played with just acoustic guitar and vocals. But as time went on, *Unplugged* became a showcase for artists eager to show that they didn't need Marshall stacks to rock out.

For Eric Clapton, though, *Unplugged* offered a different sort of challenge. Although the veteran guitarist had said in interviews that he usually practiced on acoustic guitar, his performances were gloriously electric, and

it was hard to imagine how he could replicate that sweet, singing tone without the sustain of his beloved Stratocaster.

Clapton took us by surprise. Emphasizing his economy of line, and feeding off the relaxed, swinging pulse of his band, he revealed another side of himself entirely. Not only did he take a refreshingly old-time approach to blues classics like Muddy Waters' "Rollin' & Tumblin'" and Robert Johnson's "Malted Milk," he even rethought "Layla" as a laid-back country blues.

But the song that had the greatest impact was "Tears in Heaven." Dedicated to the memory of his son, Connor, it was an absolutely heartbreaking performance—sad, sweet and obviously heartfelt. It may not have been a blues in the classic sense, but it fit perfectly with the rest of the album.

## 5 Jane's Addiction *Ritual de lo Habitual* (Warner Bros., 1990)

LOS ANGELES HAS ALWAYS BEEN A GREAT CITY FOR rock and roll excess, but for most of the late Eighties, upholding that tradition had been left to the likes of Mötley Crüe and Guns N' Roses. Alt-rock bands generally thought it was horribly decadent to be so openly, well, decadent.

Not Jane's Addiction. With a look that was part punk, part goth and part performance art, the Janes were clearly a breed apart. Even by local standards of showmanship, the band's calculatedly outrageous performances were beyond everything else on the scene.

Even better, the band's sound was just as distinctive. Although it was possible to isolate



some influences on *Ritual de lo Habitual*—a sprinkle of Siouxsie & the Banshees here, a dash of P.I.L. there, a whisper of Led Zeppelin throughout—the overall impact was utterly unique. Helium-voiced frontman Perry Farrell was responsible for much of that, especially given the

echo-laden mixes he and co-producer Dave Jerden preferred.

But the instrumental tracks were not to be denied. Fueled by the funk-inflected pulse of bassist Eric A. and drummer Stephen Perkins, guitarist Dave Navarro built an amazing edifice of sound, offering vast, orchestral chording at one moment, lean, soulful rhythm work the next. As such, Jane's Addiction always managed to sound bigger than it was, from the heads-down drive of "Stop!" to the giddy groove of "Been Caught Stealing."



# Twenty

## The albums of the Nineties that matter most.

BY J.D. CONSIDINE

### 6 Smashing Pumpkins

*Siamese Dream* (Virgin, 1993)

ALT-ROCKERS HAD A REAL PROBLEM WITH MAINSTREAM hard rock. On the one hand, they were annoyed and embarrassed by its unabashed macho, being unable to relate personally to the heroic vision proffered by everyone from David Coverdale to Geddy Lee. On the other hand, they had to admit there was something seductively appealing about the over-amped guitars and bone-thudding drum sounds the hard-rockers traded in. If only there were some way to translate that sound into something a little less hokey than hard rock.

That way turned out to be *Siamese Dream*. Produced by Butch Vig and Billy Corgan, Smashing Pumpkins' main man, the album was a wonderland of big-rock guitar and gut-punching percussion. From the opening roar of "Cherub Rock"—a track whose guitar sound was so rich and resonant the whole room seems to vibrate with that droning E chord—to the dreamy mellotron chords and sitar that close "Luna," Corgan exploits every cool sound in the classic rock vocabulary.

But instead of sounding bloated and stupid, the Pumpkins came across as unpretentious and emotionally vulnerable, relying on that lush sound for protection, not self-aggrandizement. So even when Corgan's songcraft was at its most sophisticated, as on "Today" or the string-drenched "Disarm," what ultimately came across was the pain and anxiety in his aching, adenoidal voice. No heroism there—just pure alt-rock disaffection. No wonder it sold millions.

### 7 Steve Vai *Passion and Warfare*

(Relativity, 1990)

JOE SATRIANI DID A LOT TO MAKE GUITAR INSTRUMENTALS cool again. His late Eighties albums—particularly *Surfing with the Alien*—showed that it was possible to be a jaw-droppingly awesome technician and still make tuneful, accessible rock and roll.

But it was Steve Vai who figured out how to take that lesson a step further. There was no denying that Vai had chops to spare, having proved himself both with the arty intricacies of Frank Zappa's band, and the post-Van Halen flash of David Lee Roth's band and Whitesnake. From fleet-fingered soloing to dive-bombing whammy-bar acrobatics, this boy could do it all.

*Passion and Warfare* goes beyond the mere dazzle of Vai's virtuosity, though. In addition to the expected power guitar moves, Vai and his playmates (mostly bassist Stu Hamm and drummer Chris Frazier) toyed with everything from funk to fusion, turning in performances that were as musically amazing as they were technically stunning. Forget the fretboard funny business—it was a challenge merely to count out the stuttering funk licks in "Answers."

Yet there was never a sense of self-indulgence in what Vai did. Instead, it was as if he had created this awesome soundscape for his own fulfillment, and then decided to open the doors and let the rest of us enjoy it. Not even Disneyworld had rides like that.

### 8 Red Hot Chili Peppers

*bloodsugarexmagick* (Warner Bros., 1991)

FEW WHITE BOYS EVER TRIED TO PLAY THAT FUNKY music as nastily as the Red Hot Chili Peppers. Rather than take an openly imitative approach, as blue-eyed soulsters had done for years, the Chili Peppers instead bent funk licks to the rough shape of punk rock.

The result was still mostly mosh-pit music, but there were moments when the Chili Peppers truly got down.

*bloodsugarexmagick* had many such moments. Produced by Rick Rubin, a man who knew a thing or two about funky beats (he made his name producing the likes of L.L.

Cool J and the Beastie Boys), it boasted some of the best grooves the band ever laid down. Even better, those grooves were offered in support of first-rate songwriting, a range of material that stretched from the hippie psychedelia of "Breaking the Girl" to the rap-style "Give It Away."

Perhaps the album's most moving moment, though, was "Under the Bridge." An ode to singer Anthony Keidis' early down-and-out days in L.A., it brought out a gentle sentimentality sorely lacking in phalloscentric rockers like "Suck My Kiss." It also stole the spotlight from Flea's hyperkinetic bass, and let John Frusciante's shimmering, post-Hendrixian guitar shine for a moment.

### 9 Korn *Korn* (Immortal/Epic, 1994)

FOR MOST OF THE EIGHTIES, THRASH WAS ALL about being harder and faster, bigger and scarier. Unfortunately, it wasn't long before that turned into formula, and for every undeniable classic like Metallica's "Black Album," there were a couple dozen albums that simply rocked by rote. Clearly, metal needed a way out.

*Korn* offered one. Sonically, the band was as heavy as any death metal crew, thanks in no small part to the bass-heavy seven-string guitars of James "Munky" Shaffer and Brian "Head" Welch. But although that extra string fattened the bottom end of the band's sound, Korn never let its guitar attack turn to sludge. Instead, the band leavened its shred with a strongly percussive drum-and-bass attack, in which Reginald "Fieldy" Arvizu's slap-and-pop bottom line tied directly into the sound of David Silveria's tom-toms and kick drum.

But the biggest difference between this band and its thrash-style predecessors was that Korn understood that holding back could be just as exciting as cranking everything to 11. Not only did singer Jonathan Davis go from a whisper to a scream in songs like "Fake," but so did the rest of the band, making the music more artful and affecting than metal had been in years.

worked a riff better than Soundgarden. But what

that Korn understood that holding back could be just as exciting as cranking everything to 11. Not only did singer Jonathan Davis go from a whisper to a scream in songs like "Fake," but so did the rest of the band, making the music more artful and affecting than metal had been in years.

### 10 Rage Against the Machine

*Evil Empire* (Epic, 1992)

IN THE SEVENTIES, JIMMY PAGE WAS THE MOST influential guitarist in hard rock. In the Eighties, Eddie Van Halen was the most imitated stylist. And in the Nineties, it was Rage Against the Machine's Tom Morello who rewrote the Book of Hot Licks.

On *Rage Against the Machine*, Morello answered Zack de la Rocha's rap-derived vocals with what could best be described as the guitar equivalent of turntable scratching. It wasn't just that he was plugging into the music's pulse on an elemental level; his approach embraced the non-linear fluidity of hip-hop sound manipulation (and did so without touching a sampler or MIDI trigger).

With *Evil Empire*, Morello took his playing to another level entirely. Buoyed by the muscular, swinging bass and drums of Tim Bob and Brad Wolke, Morello's guitar moved like quicksilver over the groove, slipping squiblets of liquid noise between the beats and rhymes. From a guitar standpoint, Morello's sound was way more radical than de la Rocha's leftist lyrics, and some tracks here (like "Revolver") still leave listeners scratching their heads and wondering, "How does he do that?!"

### 11 Tool *Aenima* (Zoo, 1996)

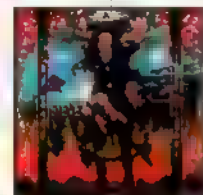
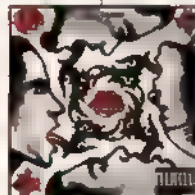
WHAT SET TOOL APART FROM OTHER NINETIES rockers wasn't the way Adam Jones' metal-edged guitar careened through the roiling clangor of bass and drums, but the ease with which Danny Carey's light, clear tenor floated above it all. It's a great effect, like glimpsing an angel's wings through the smoke and flames of hell, and it's central to the success of *Aenima*. Not that Carey dominates; if anything, his voice is secondary to the instrumental components, which build tension with the ominous determination of fire ants. Maybe that's why the best songs, like "Stinkfist" and "Jimmy," offer an emotional breadth and dynamic range rarely found in rock and roll.

### 12 Led Zeppelin *Led Zeppelin* (Atlantic, 1990)

THE ORIGINAL RECORDINGS WERE THE HARD ROCKER'S Bible, containing works from both the Old Testament ("Whole Lotta Love," "Black Dog") and the New Testament ("Kashmir," "Fool in the Rain"). No wonder these digital remasters seemed like the Book of Revelations.

### 13 Soundgarden *Badmotorfinger* (A&M, 1991)

GRUNGE, LIKE BLUES ROCK AND METAL, HAD A SOFT spot for powerhouse riffs, and nobody in grunge worked a riff better than Soundgarden. But what





## THE ROARING TWENTY

set *Badmotorfinger* apart was the quality and intensity of its riffage, which in some ways surpassed the standard set by Black Sabbath's *Paranoid*. "Rusty Cage" is typical, moving from the plangent ache of its opening riff (is that an echo of "The Rite of Spring"?), through a thrash sequence and then into a grinding slowcore pattern. But it's hardly the only stunner here, which is why Soundgarden was both the heaviest and coolest of the Seattle riff-merchants.

**14 Primus *Pork Soda*** (Interscope, 1993)  
WHEN BASSIST LARRY GRAHAM CAME UP WITH the slap-and-pop technique back in the Sixties, he likened it to making the bass work like a drum kit, with the thumb slap as the kick drum and the finger pop as the snare. Les Claypool can relate. His intensely percussive bass lines acted almost as a layer of percussion, establishing a rhythmic pattern on tunes like "My Name Is Mud" that often left drummer Tim "Herb" Alexander merely elaborating on Claypool's pulse. But what really kicked this album into gear was guitarist Larry LaFonde, whose angular dissonance on tracks like "DMV" spiced up the rhythm work like wasabi on sushi.

**15 Pantera *Cowboys From Hell*** (Elektra, 1990)  
BLUE CHEER'S MANAGER, A FORMER HELL'S ANGEL NAMED Gut, used to boast that his boys were so loud, their sound turned the air into cream cheese. Lord only knows what sort of dairy product Gut would have heard in Pantera—heavy cheddar? Even though the riffage on *Cowboys From Hell* is relatively conventional, Pantera's sense of sound is heavy to the extreme, reducing Diamond (later Dimebag) Darrell's rhythm work to the level of pure aural aggression. The result was a sound so intense you didn't have to bang your head—the music did it for you.

### 16 U2 *Achtung Baby* (Island, 1991)

FOR SOME FANS, THIS HEADLONG LEAP INTO TECHNO MODERNISM WAS THE BEGINNING OF THE END FOR U2. For others, though, *Achtung Baby* was the band's high-water mark, an inspired marriage of songwriting and sound manipulation that projected the band's greatest strengths into the next century. Central to



all of this was the incredibly malleable sound of the Edge's guitar, which seemed as sweet and mellow as melted butter on "One," and as otherworldly as an alien's scream on "The Fly." But the album's best moments came when he covered both ends of the spectrum, as on the sinuous snarl he lends to "Mysterious Ways." *Achtung*, indeed.

### 17 Green Day *Dookie* (Reprise, 1994)

SOMETIMES IT SEEMS THAT THE REAL REASON rock and roll will never die is that there are always bands willing to go out and dig up the corpse. Even though the lean-and-tuneful sound Green Day exhibits on *Dookie* is drawn directly from bands like the Buzzcocks, the Undertones and the Jam, that hardly kept the punk kids of the Nineties (none of whom had even been born when the original punks were playing) from being inspired to do it themselves. And even if you had heard it all before, it was hard to deny the fun of sing-along bashers like "Long View," "Basket Case" and "Coming Clean."

### 18 Radiohead *OK Computer* (Capitol, 1997)


BETWEEN THE LUSH BEAUTY OF THE ARRANGEMENTS AND the plaintive perfection of Thom Yorke's wan, world-weary tenor, it's no wonder the critics went ga-ga over Radiohead's *OK Computer*. What wasn't as

often remarked on was the subtle brilliance of the guitar playing. From the tart, tuneful opening to "Airbag," which blended overdriven guitar with a butterscotch-sweet cello, to the exhilarating, odd-metered instrumental break in "Paranoid Android," *OK Computer* is full of great guitar moments.

### 19 Beastie Boys *Ill Communication* (Capitol, 1994)

EVEN THOUGH THEY CAME TO FAME AS RAPPERS, THE Beastie Boys never strayed too far from their guitar band roots. ("Fight for Your Right," after all, was as much rock as rap.) What made *Ill Communication* a breakthrough was that, with this album, the trio's instrumental abilities finally caught up with their skill on the microphone. Some of that had to do with the way they worked live funk into their old-school scratch and rhyme routines, but there were also moments of sheer guitar-driven bliss, from the punkish "Tough Guy" to the retro-rock punch of "Sabotage."

### 20 R.E.M. *Out of Time* (Warner Bros., 1991)

IN THE EIGHTIES, R.E.M.'S SOUND WAS THE TEMPLATE FOR Southern college rock, making the word "jangly" a staple for hundreds of critics and DJs. But with *Out of Time*, the band all but abandoned that sound, trading instruments and trying new techniques in an attempt to revitalize their sound. And it worked. Although the mandolin-driven "Losing My Religion" became the band's biggest hit ever, it's look-back-with-longing sound is only part of the story. By expanding the use of keyboards, bringing in new instruments and relying on extra vocalists, R.E.M. not only refreshed its sound, but set much of the groundwork for what would eventually be dubbed Americana. 



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lar punk rock bands, and I was completely blown away. I'd finally found my calling. That very same day, I cut my hair short. I would lip-sync to those tapes—I played them every day—and it was the greatest thing. I'd already been playing guitar by then for a couple of years, and I was trying to play my own style of punk rock, or what I imagined that it was. I knew it was fast and had a lot of distortion.

Punk expressed the way I felt socially and politically. There were so many things going on at once. It expressed the anger that I felt—the alienation. It also helped open my eyes to what I didn't like about metal bands like Aerosmith and Led Zeppelin. While I really did enjoy, and still do enjoy, some of the melodies those bands have written, I suddenly realized I just didn't like their sexist attitudes—the way that they just wrote about their dicks and having sex. That stuff bored me.

**EW** When did you start to think about sexism? Was

it an outgrowth of your interest in punk?

**COBAIN** No, it was before that. I could never find any good male friends, so I ended up hanging out with the girls a lot, and I just felt that they weren't being treated equally—they weren't treated with respect. I hated the way Aberdeen treated women in general—they were just totally oppressed. The words "bitch" and "cunt" were totally common, you'd hear them all the time. But it took me many years after the fact to realize those were the things that were bothering me. I was just starting to understand what was pissing me off so much, and in the last couple of years of high school I found punk rock and it all came together. I finally understood that I wasn't retarded, you know?

**EW** Did you ever have problems with people thinking you were gay?

**COBAIN** Yeah. Even I thought that I was gay. Although I never experimented with it, I thought that

that might be the solution to my problem. I had a gay friend, and that was the only time that I ever experienced real confrontation from people. Like I said, for so many years they were basically afraid of me, but when I started hanging out with this guy, Myer Loftin, who was known to be gay, they started giving me a lot of shit, trying to beat me up and stuff. Then my mother wouldn't allow me to be friends with him anymore because she's homophobic.

**EW** So did you stop?

**COBAIN** Yeah. It was real devastating, because finally I'd found a male friend who I could actually talk to and be affectionate with, and I was told I couldn't hang out with him anymore. Around that same time, I was putting all the pieces of the puzzle together. He played a big role in that.

**EW** Your lyrics contain some provocative gay references, such as the line "Everyone is gay" in "All Apologies." Is that a reflection of that time?

**COBAIN** I wouldn't say it was a reflection of that time—I'm just carrying on with my beliefs now. I guess it is [provocative] in a commercial sense, because of how many albums we've sold.

**EW** It's very unusual to find bands talking about those kinds of things, particularly in the format that you're using, which is basically male rock.

**COBAIN** Yeah, but I think it's getting better, though, now that "alternative" music is finally getting accepted, although that's a pretty sad term, as far as I'm concerned. But at least the consciousness is there, and that's really healthy for the younger generation.

**EW** Have you had any problems from the industry or fans because of your gay references?

**COBAIN** Never. Pansy Division covered "Teen Spirit" and reworked the words to "Smells Like Queer Spirit," and thanked us in the liner notes. I think it said, "Thank you to Nirvana for taking the most pro-gay stance by any commercially successful rock band." That was a real flattering thing. It's just that it's nothing new to any of my friends because of the music we've been listening to for the last 15 years.

I suppose things are different now. If you watch MTV, they have these "Free Your Mind" segments in the news hour, where they report on gay issues and stuff like that. Pretty much in subtle ways they remind everyone how sexist the wave of heavy metal was throughout the entire Eighties, because all that stuff is completely dead, almost. It's dying fast. I find it really funny to see a lot of those groups like Poison—not even Poison, but Warrant and Skid Row, bands like that—desperately clinging to their old identities, but now trying to have an alternative angle in their music. It gives me a small thrill to know that I've helped in a small way to get rid of those people. Or maybe at least to make them think about what they've done in the last 10 years.

**EW** The track that first got me into Nirvana was "On a Plain." But what's it about?

**COBAIN** Classic alienation, I guess. Every time I go through songs I have to change my story, because I'm as lost as anyone else. For the most part, I write songs from pieces of poetry thrown together. When I write poetry it's usually not thematic at all. I have plenty of notebooks, and when it comes time to write lyrics I just steal from my poems.

**EW** Do you put them together very quickly?

**COBAIN** Usually right before I record the vocals! Sometimes, I finish the lyrics the month before we go into the studio, but for the most part, 90 percent of them are done at the last minute.

**EW** When did you first realize that things were starting to break for the band?

**COBAIN** Probably while we were on tour in Europe in '91. We'd finished the "Teen Spirit" video and



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## NO APOLOGIES

they started to play it while we were on tour. I got reports every once in a while from friends of mine, telling me that I was famous. So it didn't affect me until probably three months after we'd already been famous in America.

**GW** Was there one moment when you walked into it and you suddenly realized?

**COBAIN** Yeah. When I got home. A friend of mine made a compilation of all the news stories about our band that appeared on MTV and the local news programs and stuff. It was frightening. It scared me.

**GW** How long did it continue to scare you?

**COBAIN** For about a year and a half—up until the last eight months or so. Until my child was born, I would say. That's when I finally decided to crawl out of my shell and accept it. There were times when I wanted to break up the band, because the pressure was so intense—but because I like this band, I felt like I had a responsibility not to.

**GW** Was that around the time of your summer 1992 European tour?

**COBAIN** Yes. That was when the band started to really fail me emotionally. A lot of it had to do with the fact that we were playing these outdoor festivals in the daytime. There's nothing more boring than doing that. The audiences are massive and none of them care what band is up on stage. I was just getting over my drug addiction, or trying to battle that, and it was just too much. For the rest of the year I kept going back and forth between wanting to quit and wanting to change our name. But because I still really enjoy playing with Chris and Dave, I couldn't see us splitting up because of the pressures of success. It's just pathetic, you know? To have to do something like that.

It's weird. I don't know if when we play live, there is much of a conscious connection between Chris and Dave and I. I don't usually even notice them, I'm in my own world. On the other hand, I'm not saying it doesn't matter whether they're there or not, that I could hire studio musicians or something.

**GW** You haven't really been on the road for a year, not since the *Nevermind* tour.

**COBAIN** I've been recuperating.

**GW** Why did the drugs happen? Were they just around?

**COBAIN** I had done heroin for about a year, off and on. I've had this stomach condition for, like, five years. There were times, especially during touring, when I just felt like a drug addict—even though I wasn't—because I was starving [an outgrowth of his condition—*GW Ed.*] and couldn't find out what was wrong with me. I tried everything I could think of. Change of diet, pills, everything...exercise, stopped drinking, stopped smoking—and nothing worked. I just decided that if I'm going to feel like a junkie every fucking morning and be vomiting every day, then I may as well take a substance that kills that pain. I can't say that's the main reason why I did it, but it has a lot to do with it. It has a lot more to do with it than most people think.

**GW** Did you find out what the stomach thing was?

**COBAIN** No.

**GW** Do you still get it?

**COBAIN** Every once in a while. But for some reason it's just gone away. I think it's a psychosomatic thing. My mom had it for a few years when she was in her early twenties, and eventually it went away. She was in a hospital all the time because of it.

**GW** Are you feeling a bit better now?

**COBAIN** Yeah. Especially in the last year, since I've been married and had a child, my mental and physical states have improved almost 100 percent. I'm really excited about touring again. I haven't felt this optimistic since right before my parents' divorce.

**GW** I really like the slow songs on *In Utero*.

**COBAIN** They came out really good, and Steve Albini's recording technique really served those

songs well; you can really hear the ambience in those songs. It was perfect for them. But we needed more for "All Apologies" and "Heart Shaped Box." My main complaint was that the vocals weren't loud enough. In every Albini mix I've ever heard, the vocals are always too quiet. That's just the way he likes things, and he's a real difficult person to persuade otherwise. I mean, he was trying to mix each tune within an hour, which is just not how the songs work. It was fine for a few songs, but not all of them. You should be able to do a few different mixes and pick the best.

I never thought I would enjoy talking about the technical side of recording. It never made any sense to me before. But now, I don't think it's a bad thing to talk about.

**GW** You appear to be in a really good position, since even if the album doesn't do well you've made the record that you wanted to make.

**COBAIN** Absolutely. Oh, man, that's why I'm so excited about this record. I actually want to promote this record, not for the sake of selling records but because I'm more proud of this record than anything I've ever done. We've finally achieved the sound that I've been hearing in my head forever.

**GW** You didn't on *Nevermind*?

**COBAIN** Not at all. It's too slick. I don't listen to records like that at home. I can't listen to that record. I like a lot of the songs. I really like playing some of them live. In a commercial sense I think it's a really good record, I have to admit that, but that's in a Cheap Trick sort of way. But for my personal listening pleasure, you know, it's just too slick.

**GW** How do you sing? Because you use a number of voices...

**COBAIN** Most of the time I sing right from my stomach. Right from where my stomach pain is.

**GW** That's where the pain and anger come from?

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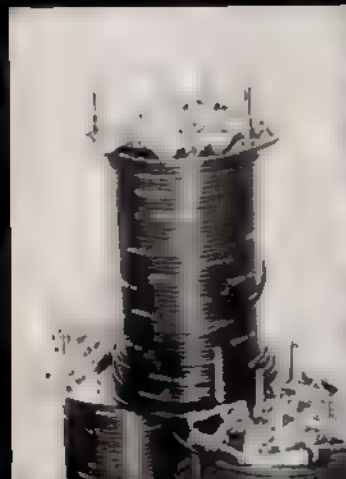


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**COBAIN** It's definitely there. Every time I've had an endoscope, they find a red irritation in my stomach. But it's psychosomatic, it's all from anger. And screaming. My body is damaged from music in two ways. Not only has my stomach inflamed from irritation, but I have scoliosis. I had minor scoliosis in junior high, and since I've been playing guitar ever since, the weight of the guitar has made my back grow in this curvature. So when I stand, everything is sideways. It's weird.

**EW** You could get that sorted out.

**COBAIN** I go to a chiropractor every once in a while. You can't really correct scoliosis, because it's a growth in the spine. Your spine grows through your adolescent years in a curvature. Most people have a small curvature in their spine anyhow, though some people have it really bad and have to wear metal braces. It gives me back pain all the time. That really adds to the pain in our music. It really does. I'm kind of grateful for it.

**EW** Do you feel now that there are contradictions between your ideals and your enormous success? Is that something that worries you?

**COBAIN** I don't really know anymore. I think it was probably a lot more contradictory a year and a half ago, because I was blindly fighting and not even knowing what I was fighting for. And to a point I still am. Like I said, I don't really know how to deal with the media. A year ago, I said there was absolutely no fucking way that I would ever speak in public again, and that I would go out of my way to never show my face again. But then I decided that I wasn't going to let a handful of evil journalists dictate my fucking life. I'm just grateful that, within the last year, I've come across a few people who happen to be journalists that I trust and like to talk to.

**EW** What have been the worst temptations engendered by your success?

**COBAIN** Nothing I can think of, except Lollapalooza. They offered us a guarantee of like six million dollars, and that's way more money than... We're going to break even on this tour because we're playing theaters, and the production is so expensive at this level. But other than that, I've never thought of the Guns N' Roses, Metallica and U2 offers as any kind of legitimate offer. They just never were a reality to me.

**EW** There seems to be a tension in that you defined yourself for a time as being influenced by punk, and part of punk was that it wasn't cool to be successful. Did you feel that tension, and has it caused you problems?

**COBAIN** That's not how I perceived early punk. I thought that the Sex Pistols wanted to rule the world. And I was rooting for them. But then American punk rock in the mid Eighties became totally stagnant and elitist. It was a big turn-off for me. I didn't like it at all. But at the same time, I had been thinking that way for so long that it was really hard for me to come to terms with success. But I don't care about it now. There's nothing I can do about it. I'm not going to put out a shitty record on purpose to make sure...that would be ridiculous. But I would probably have done that a year and a half ago—I would have gone out of my way to make sure that the album was even noisier than it is. But we did this record the way we wanted to. I'm glad about that.

**EW** It worried me a bit that you might get into that trap, because it's not interesting.

**COBAIN** That defeats the whole reason for making music. I've been validated beyond anything. But I would gladly go back to the point of selling out the Vogue in Seattle, which holds about three hundred people. I'll gladly go back to playing in front of 20 people—if I'm still enjoying it. •

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and, to some extent, make changes to the arrangements. They tried to stick to acoustic instruments as much as possible. Kurt wanted to make it something that would show a whole different side of the band."

Being asked to do *Unplugged* was a validation of sorts for Cobain, a confirmation of his arrival as a significant rock songwriter. The show has always been a tunesmith's forum, an opportunity to strip away the high decibels and let the songs stand on their own melodic and lyrical integrity. Resisting considerable pressure from MTV to focus mainly on big Nirvana hits in his performance, Cobain assembled a diverse set that included both well-known and lesser-known songs of

his, as well as a few tastefully chosen covers.

"It was the first time in a long time that I'd seen them so nervous about doing something," says Alex MacLeod. "Things had gotten to the point where they'd go out and play in front of 7,500 or 10,000 people, like [very nonchalantly], 'Okay, boom, let's do it.' But they were really nervous about doing *Unplugged*. Because they were really leaving themselves wide open."

The set turned out to be a rousing success. It was capped by a riveting version of "Where Did You Sleep Last Night," a traditional tune first recorded by one of Cobain's musical heroes, the American folksinging archetype Leadbelly. Having done pained, screaming

justice to the death-haunted ballad, Cobain left the stage, never to return.

"I really tried to get him to do an encore," Alex Coletti remembers. "I had the other band members ready to do it. But Kurt just wasn't into it. I was just doing my job for MTV at that point, trying to get that one extra song in the can, to see if the night could produce one more gem. The pleading went on for about five minutes. Finally Kurt said, 'I can't top that last song.' And when he said that, I backed off. 'Cause I knew he was right."

If only Cobain's own life had been able to attain a similar sense of triumphant completion. The sad chain of events leading to his death probably began on March 4, 1994, in Rome, when Cobain fell into a near-fatal coma after taking some 60 sedative pills washed down with champagne. Although initially reported as an accident, the *Los Angeles Times* later stated that the overdose was in fact a suicide attempt and that Cobain had even left a suicide note. (The newspaper cited "sources close to the situation who asked not to be identified" as the basis for this statement.) Two weeks later, Courtney Love summoned police to the home she and her husband shared in Seattle. Following an argument with Love, Cobain apparently locked himself in a room with three or four guns (reports vary) and 25 boxes of ammunition. Love called in the law because she feared he intended to take his life. Cobain denied this, saying he merely wanted to be alone for a while. The officers confiscated his weapons, nevertheless, Cobain had begun to amass a collection of guns, for protection purposes, he said, while he and Love were living in Los Angeles.

By March 28, Cobain and Love had returned to L.A., she to work out some final details on the release of Hole's new album, *Live Through This*, he to check into a drug rehabilitation clinic. This was to be the last of several unsuccessful rehab attempts. Three days later, Cobain abruptly left the clinic and apparently flew back to Seattle. Fearing for his safety, Love hired private detectives who tried in vain to locate him. On the morning of April 8, his body was found at a home he owned in Seattle. An electrician who had come to work on the premises made the discovery. Medical experts determined that Cobain had been dead for several days.

Shortly before the death, reports that Nirvana planned to break up surfaced. In his suicide note, Cobain said, "I haven't felt excitement in listening to, as well as creating, music for too many years now. I feel guilty beyond words about these things." The note goes on to thank Nirvana's fans for their "letters and concern during the last years."

Among the many ironies associated with Cobain's short, sad life is that while he was unable to conquer his own intense pain, his music helped millions of fans deal with theirs. ☹

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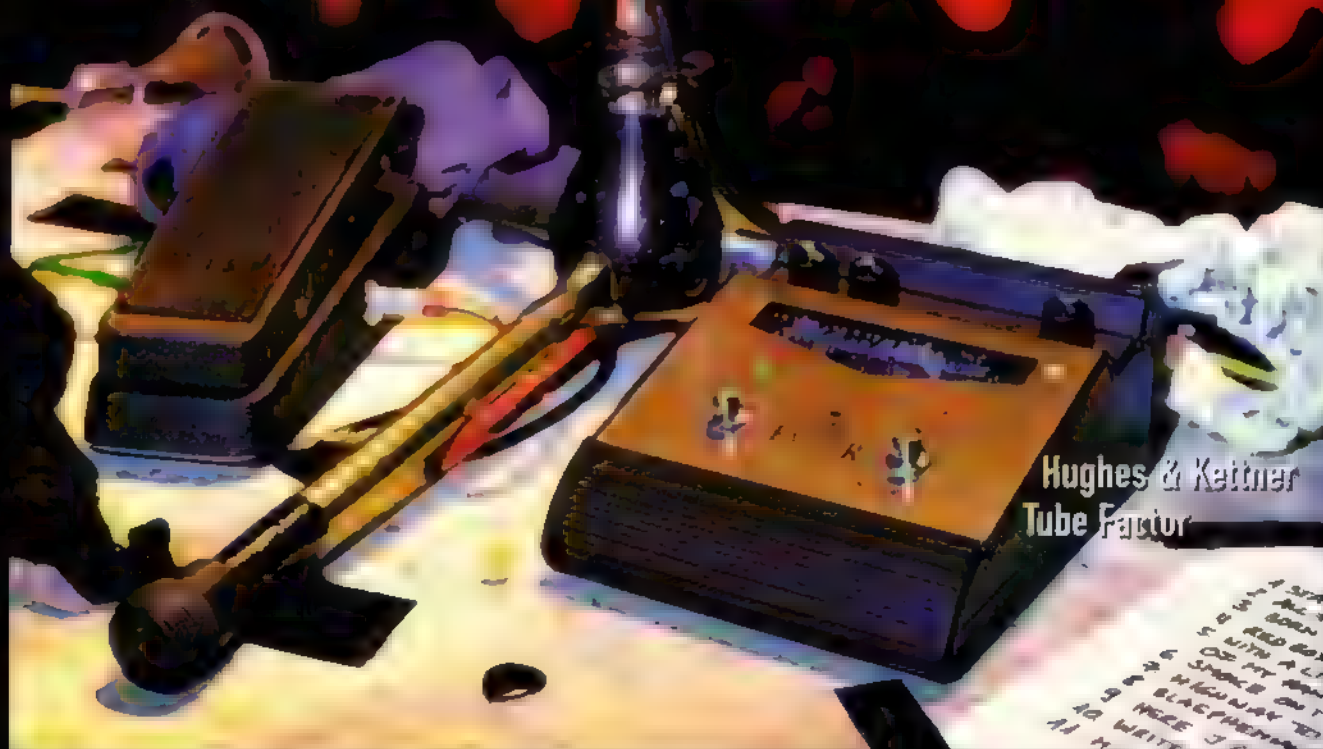
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**COX** Oh, yeah. Someone brought the album to me, and I said, "That's him." I was so glad for Jimi. What I heard in his playing from the very beginning had evolved on *Are You Experienced?* into where I thought he was headed.

Back in 1962, the world was not really ready for Jimi. At a lot of the places we played, people would say, "Cut that guitar player down—he's too damn loud!" Or, "That guy is strange!" They didn't understand. People that are geniuses are often misunderstood. When I heard *Are You Experienced?* I knew that he'd come into his own, and I was glad for him.

**GW** Did you hear things on *Are You Experienced?* that you recognized from your days together in the army?

**COX** Yeah, I heard various little riffs here and there. "Manic Depression" was a song that we used to call "Snake Doctor," or something like that—we came up with these crazy names! [laughs] "Foxey Lady" was another one that we'd done with a different name.

"The Wind Cries Mary" was a riff that was influenced by Curtis Mayfield, who was a big influence for Jimi. Not too long ago, someone asked Curtis if he'd ever met Jimi Hendrix,

and he said that he hadn't. But Curtis doesn't remember this little skinny kid that he met in 1962 who blew up his amp! We opened for Curtis once, and Jimi played through Curtis' amp and blew it up!

**GW** One of the most fascinating things about Jimi's guitar style is his complete mastery of r&b-style rhythm guitar, a facet of playing that eludes most rock guitarists.

**COX** Jimi was a natural, and he was also a sponge. He'd see someone play one night, and

he'd run home and work on what he'd heard until he had it down. Many, many times, I'd go to meet him in the morning for breakfast, and he'd be sleeping on the bed with his clothes on, with the guitar laid across his chest from the night before.

**GW** Was he playing things like "Little Wing," "Castles Made of Sand" and

"Have You Ever Been (to Electric Ladyland)" back in those days?

**COX** That was his style. He was playing things like that and working on that style all the time. He practiced night and day—I saw Jimi put 25 years worth of guitar playing into five years. It was a love affair with the instrument that you rarely see.

**"Back in 1962, the world was not really ready for Jimi. At a lot of the places we played, people would say, 'Cut that guitar player down—he's too damn loud!'"**

**—BILLY COX**

**GW** When Jimi would talk about chords, would he use proper chord names like E7#9, or Am9, or anything along those lines?

**COX** No—he never got that technical. He was a musician that was spiritually endowed, and he didn't address music from a technical point of view. I can't explain it; his talent came from up above, and, as a musician, he was just the vessel. I was the recipient of the musical spirit that flowed through him, and we rode that musical energy together.

Anything can be explained from a technical standpoint, but we bypassed the technicalities and did it "free."

**GW** When you first arrived in New York, I understand you played a bunch of gigs with the Buddy Miles Express.

**COX** Yes. That was the first time I ever played with Buddy. Jimi had some shows and some commitments to take care of, and Buddy had heard me play. He invited me to come and play with him in his band, so I did until Jimi was ready for me.

**GW** How did you like playing with Buddy Miles?

**COX** He was incredible. People ask me, who do you like better, Mitch [Mitchell] or Buddy? You've got two different styles, but you've got two different experts, too! I like good playing, so I jazzed behind both of them—it didn't make any difference.

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## JIMI HENDRIX

recorded with Jimi is that many of the songs are driven by the bass lines. "Izabella" is an example of a song that is essentially a progression of permutations on a single melodic bass figure. Did Jimi show you those lines to play, or did the song grow out of a joined creative effort?

**COX** It was a joint effort. That's one of the reasons we jelled so well. Jimi liked to play along with the bass figures, but he knew that when it was time to take a solo, I was there to keep the bottom together. Prior to me coming into the group, he didn't have as much "bass" to work with. At that time, a lot of bass players played with picks, but I don't think the electric bass was meant to be played with a pick. It sounds good in the studio because you can do things with attenuation and use a lighter attack. But on stage, you need bottom.

When we'd put songs together, we'd play one figure one way, and then we'd reverse it for the next 12 bars or what have you. That's how the songwriting progressed.

**GW** Earlier, you mentioned some riffs from your army days that later became part of Hendrix songs. Can you recall any others?

**COX** There are a lot of them. "Burning Desire" has a few of them.

**GW** How long did it take to put together the immensely complicated "Burning Desire?"

**COX** It took no time. People tend to over-complicate the making of music, but music is not complicated. The purpose of music, moreso

than anything else, is for healing and soothing. Music's not complicated at all—you've only got twelve notes, man! Simple arithmetic.

**GW** The song "Message of Love" begins with a very cool chromatically ascending octave figure, which the guitar and bass play in harmony: the bass starts on F and the guitar starts on A, harmonizing the bass part a major third higher. Many musicians often misinterpret the intro as a guitar/bass unison. How did you guys come up with that harmonized intro?

**COX** A couple of times, we tried playing it in unison, and I said, "Ehhhh," and Jimi said, "Ehhhh," and then when we did it in harmony, Jimi said, "Hey, that's good!" So, we decided to ascend in harmony throughout that figure. You have to toy around with these ideas until they come out the way you like.

**GW** When you got back together with Jimi in '69, had his personality changed much from the earlier days?

**COX** Not to me. He was the same guy. He was a nice guy, a beautiful person. Very spiritual, calm, laid back, but very creative at the same time.

**GW** How did the Band of Gypsies come about?

**COX** The deal with the Band of Gypsies was that Jimi had a contractual problem to rectify, and Buddy and I stepped in to help him out. Jimi told me about the Ed Chalpin deal.

[Ed Chalpin was a record producer who

continued on page 116

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body in particular?

**DYLAN** Er, no. I'm not versed in the psychological part of it. I don't know. The ghosts you're probably talking about are just probably where the instruments are placed in the mix. Some are more in the background as opposed to being in the foreground. Or maybe you're just hearing different echoes that emanate from the complete sound of the record.

**GW** Jim Dickinson, who played keyboards on *Time Out of Mind*, said something years ago that I thought was fascinating. He said that a lot of people don't realize that the recording process is about freeze-framing the soul.

**DYLAN** Yeah. The recording process is very difficult for me. I lose my inspiration in the studio real easy, and it's very difficult for me to think that I'm going to eclipse anything that I've done before. I get bored easily, and my mission, which starts out wide, becomes very dim after a few failed takes and this and that.

**GW** There are elements of country blues and Sun Records production quality on the album.

**DYLAN** Well, it's always been there. But in the past, when my records were made, the producer, or whoever was in charge of my sessions, felt it was just enough to have me sing an original song. There was never enough work put into developing the orchestration, and that always made me feel very disillusioned about recording. *Time Out of Mind* is more illuminated, rather than just a song and the singing of that song. The arrangements or structures are really an integral part of the whole.

**GW** *Time Out of Mind* was recorded just before you fell ill.

**DYLAN** That's right.

**GW** Would you have regarded it as a satisfactory final chapter for you?

**DYLAN** No, I don't think so. I think we are just starting to get my sound on disc, and I think there's plenty more to do. We just opened up that door at that particular time, and in the passage of time we'll go back in and extend that. But I didn't feel like it was an ending to anything. I thought it was more the beginning.

**GW** You've mentioned Buddy Holly in connection with the album. What did his spirit bring to the record?

**DYLAN** Buddy Holly. You know, I don't really recall exactly what I said about Buddy Holly, but while we were recording, every place I turned there was Buddy Holly. You know what I mean? It was one of those things. Every place you turned. You walked down a hallway and you heard Buddy Holly records, like "That'll Be the Day." Then you'd get in the car to go over to the studio and "Rave On" would be playing. Then you'd walk into this studio and someone's playing a cassette of "It's So Easy." And this would happen day after day after day. Phrases of Buddy Holly songs would just come out of nowhere. It was spooky. [laughs] But after we recorded and left, you know, it stayed in our minds. Well, Buddy Holly's spirit must have been someplace, hastening this record.



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**GW** There seems to be a renewed interest in your music, particularly among young people. Have you noticed a shift in your audience?

**DYLAN** Ah, no, I haven't found any shift, but I've found a different audience. I'm not good at reading how old people are, but my audience seems to be livelier than they were 10 years ago. They react immediately to what I do, and they don't come with a lot of preconceived ideas about who they would like me to be, or who they think I am. Whereas a few years ago they couldn't react quickly. They had to get through too much...er...

**GW** Baggage?

**DYLAN** Mental, yeah, mental psychic stuff, so [sighs] I was still kind of bogged down with a

certain crowd of people. It has taken a long time to bust through that crowd. Even the last time I toured with Tom Petty, we were kind of facing that same old crowd.

But that's changed. We seem to be attracting a new audience. Not just those who know me as some kind of figurehead from another age or a symbol or a generational thing. I don't really have to deal with that any more, if I ever did.

**GW** Do you find that choosing songs for your live performances gets harder or easier as the years go on?

**DYLAN** I have so many songs that finding them is the least of my problems. I've got songs that I've never even sung live. I've got 500, 600, 700 songs. I don't have a problem

with the backlog of songs. Some fade away and diminish in time, but others take their place.

**GW** While there seems there is plenty of room to improvise, your current live sound appears to be more tightly arranged than in previous years.

**DYLAN** If you're going to ask me what's the difference between now and when I used to play in the Seventies, Eighties and even back in the Sixties, the songs weren't arranged. The arrangement is the architecture of the song. And that's why our performances are so effective these days, because, measure for measure, we don't stray from the actual structure of the song. And once the architecture is in place, a song can be done in an endless amount of ways. That's what keeps my current live shows unadulterated. Because they're not diluted, or they're not jumbled up. They're not scrambled, they're not just a bunch of screaming...a conglomerated sound mix.

It's like Skip James, who you mentioned earlier, once said: "I don't want to entertain. What I want to do is impress with skill and deaden the minds of my listeners." If you listen to his records—his old records—you know he can do that. But if you listen to the records he made in the Sixties, when they rediscovered him, you find that there's something missing. And what's missing is that interconnecting thread of the structure of the songs.

**GW** What was the nature of your heart infection?

**DYLAN** It was something called histoplasmosis that came from just accidentally inhaling a bunch of stuff that was out on one of the rivers by where I live. Maybe one month, or one or two days out of the year, the banks around the river get all mucky, and then the wind blows and a bunch of swirling mess is in the air. I happened to inhale a bunch of that. That's what made me sick. It went into the heart area. But it wasn't anything really attacking my heart.

**GW** You were pretty seriously ill, though?

**DYLAN** Oh, I was real seriously ill, yeah.

**GW** Did that make you pause and rethink things?

**DYLAN** I really didn't, you know, because it wasn't something that I brought on myself. It's not like I even needed the time to slow down and re-examine my life. It was just one of those things. I was down for about six weeks, but I don't remember particularly having any kind of great illuminations at that time.

**GW** The performance for the Pope at the World Eucharistic Congress in Bologna must have been tremendously moving for you.

**DYLAN** Well, it's all surreal, you know? But yeah, it was moving. I mean, he's the Pope. [laughs] You know what I mean? There's only one Pope, right?

**GW** Did the irony of playing "Knocking on Heaven's Door" in that situation strike you at the time?

**DYLAN** No, because that's the song they wanted to hear. It seemed to be a good correspondence to the situation. **GW**

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brought lawsuits against Jimi Hendrix and his record companies for royalties, and the Band of Gypsies album was intended as part of the settlement.—GW Ed.] He said, "Man, they're gonna sue me for 5 million dollars," or something like that.

I said, "Why don't you give him an album?" A couple of days later, Jimi said, "You're right—let's give him an album." Mitch was Jimi's first choice for a drummer, but Mitch was in England. Buddy was readily available because we'd worked with him in the studio, and Buddy would hang around quite a bit. Jimi proposed the idea to Buddy, and Buddy wanted to do it.

**GW** Do you have any specific recollections of the four Band of Gypsies shows at the Fillmore East on New Year's Eve, 1969-1970?

**COX** As far as the shows themselves, there were people in the audience who didn't know what to make of this group. Then there were people that were in awe, with mouths hanging open. We blew a lot of minds. That was the fulfillment that we got from playing that music. Jimi saw what was happening with the audience reaction, and he said, "Let's intensify the playing to blow everyone's mind just a little bit more."

**GW** Was it intended from the very beginning that Buddy be involved for these concerts and recordings only?

**COX** Yeah. Jimi's drummer of preference was

Mitch, and Jimi and I got back together with Mitch a little later.

**GW** Was there ever any discussion about the music itself, or any conscious effort to make it more "r&b," or more "rock" or anything along those lines?

**COX** No, of course not. We knew the notes, we knew where to go and we just played the music.

**GW** In the Band of Gypsies documentary, some of the people interviewed voice the opinion that Jimi had some specific intentions with the Band of Gypsies, one of which was to present music with "black" roots.

**COX** You have to realize that we were three young black men who shared many of the same influences, such as James Brown, Wilson Pickett and the Isley Brothers, and we were influenced by all of the groups we'd played with. And by our peers. We were all about the same age, influenced by the same people, and that's what you hear; that's what came out in the music. Jimi never made any statements about wanting the music to be more r&b oriented, or more rock oriented or anything. We'd jam on some Sly stuff ["We Gotta Live Together" features a lick from Sly and the Family Stone's "Sing a Simple Song"—GW Ed.] and on some James Brown stuff, and various things. We'd be jamming, and those licks would just come out of nowhere. We were all locked into each other, and when

you get locked in like that, what happens, happens. Jimi would make a move and we'd be right on his tail.

**GW** "Like white on rice," as John Lee Hooker says?

**COX** Yeah. [laughs] Like bread on cheese!

**GW** The documentary also makes quite an issue of the racial aspect of the Band of Gypsies and that there may have been a concerted effort on Jimi's part to present an all-black lineup. What is your perspective on that issue?

**COX** First of all, the fact that the three of us were black was not any kind of prerequisite. I was there with Jimi from the very beginning, and I happen to be black. I can't eat chili today, because, in the old days, when I had but two dollars in my pocket, we could buy a bowl of chili for 50 cents. We'd split this one bowl of chili, get all the crackers we could eat, and that was it. That's how we survived. If you talk about friendship, that was friendship between me and him.

Jimi wanted to ask Mitch to play those shows, but Mitch was in Europe. Buddy was there, so he was the logical choice. Jimi needed to get out of that contractual agreement, and the formation of the band was not about color. Something had to be done, so Jimi grabbed the guys that were at hand, guys that weren't about money. I didn't give a shit about the money; my first obligation was to help get

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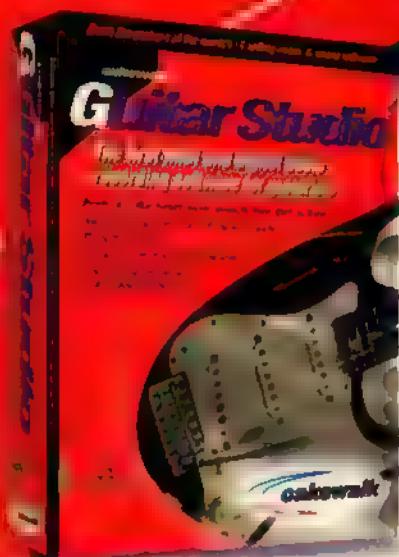
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# No Place to Hide

THE INTRO TO "A TOUT LE MONDE."

**I DON'T BELIEVE IT! ONE MORE BIG AND OUR LENGTHY** *Cryptic Writings* tour will finally be over. Like I told you last month, we just toured Japan for the second time for this album and also played our first ever shows in Korea. Both countries were great and they brought our total number of gigs on this tour to a whopping 220! Our final show for this tour, number 221, is on New Year's Eve in Phoenix with Black Sabbath—it's going to be way cool. Also on the bill that night are Slayer and Pantera, which makes for a pretty damned heavy show when you think about it—with the true kings of heavy—Sabbath—at the end!

Thanks for all the questions you keep emailing to me via *Guitar World's* website ([www.guitarworld.com](http://www.guitarworld.com)); it's great to read that so many of you enjoy the column. Quite a number of you have been asking about the intro to "A Tout Le Monde" [*Youthanasia*], so that's what we're going to look at this month.

## EASIER SAID THAN DONE

There are a bunch of rather complex parts I have to play at every single Megadeth show but, believe it or not, the intro to "A Tout Le Monde" (see **FIGURE 1**) is one of the most mentally demanding parts of the entire set. It's not that it's a particularly difficult part to play, it's just that when you're performing a repeated clean part like this that has no rhythm behind it—no drums, bass or any accompaniment whatsoever—you have to be totally "on" if you don't want to sound like garbage. You have to be accurate and in time and you also have to play the notes with complete consistency as far as their volume goes because you obviously don't want certain notes to jump out more than others—you just want to create a nice, fluid-sounding passage. That's why sometimes seemingly simple parts like this one often require the most care to play them well.

## ALL EYES ARE ON YOU

Because there's no one else out there playing along with you, this intro can be a little nerve-racking. You know that if your timing deviates, your fingering isn't totally accurate or if you pick the wrong string, then you, your band and everyone in the audience will really, really hear it! Like it or not, the glare of the spotlight is totally on you so you have to be 100 percent "on" to make the intro to "A Tout Le Monde" work—you can't be 90 percent "on" and let the bass and drums cover up the remaining 10 percent because they're not there!

## ALL BY MYSELF

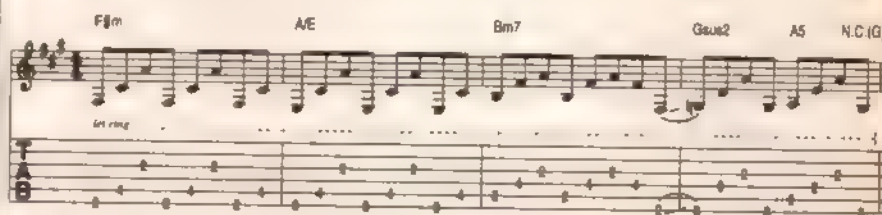
As you probably know, on the studio version

of "A Tout Le Monde," Dave [Mustaine] starts singing right away. When we perform it live, though, it's a totally different story; I play the intro eight times by myself before Dave comes in. Another thing that makes this intro a little hairy for me is that I go into it right after my unaccompanied guitar solo. First I do this really intense, wild guitar solo and then at the end of it I have to completely shift gears and go into that slow, somber

what you're playing too much then you'll probably screw-up, and if you don't think hard enough, you'll probably blow it as well. It's a double-edged sword in the very truest sense.

Because of all these little factors, the beginning of "A Tout Le Monde" is a little more tricky than it may first seem if you want to nail it consistently, night after night. Of the 220 times I did this particular intro on the *Cryptic Writings* tour I probably nailed it 200

**FIGURE 1** "A Tout Le Monde" Intro/verse riff



"A Tout Le Monde" Words and Music by Dave Mustaine, Dave Ellefson, Nick Menza and Marty Friedman  
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intro. It's a big contrast in more ways than one. First, I have to bring my adrenaline level down to play the intro in a steady, calm manner, and that's not an easy task—especially when you're onstage under a spotlight.

When the vocal enters, the pressure on me doesn't let up; once Dave starts singing it's even more crucial for me to be in time and in tune, because if the guitar part falls apart then the vocal line will really get screwed. Vocals and guitar performing together like that is a real intimate moment, especially as there's no timekeeper except for you. I'll tell you, this song has given me a whole new level of respect for musicians who play that type of stuff all the time. That's playing real music right there—where there's nothing behind you to fall back on or hide behind.

## PLAY IT STRAIGHT

Incidentally, when I play this intro live I don't like to improvise around the recorded version or deviate from it in even the slightest way. Even though improvising would give me a fair bit of "artistic license" to play with (and some looseness to hide behind), I like to perform it exactly as it is on the album. I do this because I think what's really cool about **FIGURE 1** is when you repeat it accurately it's almost a hypnotic type of pattern...and to do that properly you've got to make sure that you don't get hypnotized by it and start screwing up. It's a weird situation because if you think about

times, so there were 20 times where it wasn't exactly perfect...or maybe more.

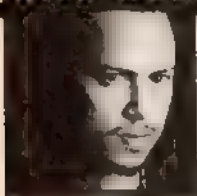
## TO DOUBLE OR NOT TO DOUBLE

On the *Youthanasia* album, I recorded the intro on an acoustic and then doubled it with a clean electric. In fact, I did two tracks on an Alvarez acoustic and then doubled them very faintly with a Strat or something. At the very end of the song where it's just the guitar by itself, though, there wasn't enough time to double it. Max [Norman, the producer of *Youthanasia*] was getting frustrated with me and just said "get outta here!" As a result, I just played one track of acoustic for that particular part and that's it. I originally had wanted to double the end but looking (or should I say, listening) back, I like the effect that's resulted from the very end just being the one guitar. If you compare the beginning with the end you'll hear what I'm talking about; the guitar sound at the beginning of the song is really thick, full and beautiful, whereas at the end it's kind of stark and lonely. It's a nice contrast. Come to think about it, that ending would've probably been pretty hard to double tightly anyway because I deliberately slowed down while I was playing it to give the song a strong sense of ending.

Next month we'll discuss another aspect of "A Tout Le Monde" some of you have been asking about, the arpeggios at the end of the solo. See you then.

# THE SOUND AND THE FURY

Kirk Hammett of Metallica



## Poor Twisted Me

AN EMERGENCY APPENDIX OPERATION, A PAINFUL GIG AND THE KILLER RIFFS TO "BLITZKRIEG."

WOW! ONE HELL OF A LOT HAS HAPPENED SINCE I wrote my last *Guitar World* column way back in July 1996. Since then we've released three new albums, toured the world at least twice and cut our hair...again. The *Load* and *Reload* periods have been fairly well documented so let's skip straight to the present and our most recent album, *Garage Inc.*, on which we prove beyond a doubt that Metallica is the best cover band in the world.

As you probably already know, to help promote the launch of *Garage Inc.* we put together a five-city club tour that climaxed with a show at the Roseland Ballroom in New

York City on the eve of the album's release on November 23, 1998. The only trouble with this great plan is that sometimes shit happens, especially, it seems, with us.

to the hospital they examined me and said, "Uh-oh, you have to go under the knife right now." So they put me under and 45 minutes later I woke up and the doctor said, "It's a good thing you came in, because that thing was about two hours from bursting."

I was in that London hospital for three or four days and then I came back home to San Francisco where I spent a few more days recovering. Then, about ten days after the operation I found myself on stage in a Toronto club! We could've rescheduled the club shows but I just didn't want to let anyone down, the guys in the band included.

it's not like having something important chopped off, if you know what I mean! So I just dealt with it as best I could.

### BLITZKRIEG

I played the first three gigs of our mini club tour sitting on a stool and it sucked because every time I really got into playing, the pain came back. Man, it's frustrating being on stage in front of a great crowd and having to hold yourself back, especially when you're playing killer riffs like the intro to "Blitzkrieg" (see **FIGURE 1**). I love that song! Those first two E minor riffs (**FIGURES 1** and **2**) are as simple as all hell to play and they're so heavy and catchy too!

### GET HIP

Anyway, while all this was going on, I was getting better every day. By the Philadelphia show, I discovered that I could actually stand up and play, just as long as my guitar wasn't laying flat across my abdomen. Provided I played with my guitar resting on my right hip, I found that I could actually stand up, play guitar, move around a bit and have some fun. I'll tell you, it was great not feeling like a complete asshole because I was playing a rock gig while I was sitting in a chair!

Next up was the New York show, which was being broadcast live on MTV. By that time I was feeling a lot better and I just thought to myself, "Fuck it, this is a really important gig and it's the last show we'll be doing for quite some time, so I'll have plenty of time to recuperate later." So, I just went for it. If you saw the show, though, you may have noticed that I never fully stood up straight because that was something I still couldn't do at the time. Instead I just kinda crouched over my guitar which is kinda the rock and roll thing to do anyway.

Looking back, probably the hardest thing for me to do at that particular show was to get from the stage to the dressing room and then back again. The Roseland has a couple of flights of stairs that you have to go up to make it from the stage to the dressing room and it took me a five minutes to walk up them. That should give you a good idea of how much it hurt when I lifted my right leg because the operation scar is right in my abdominal muscles directly above my right hip joint. After that show was over I literally couldn't move for almost an hour and a half. I just had to sit there in the dressing room and wait until the pain subsided.

Over the next few months we'll talk about the making of the *Garage Inc.* album and a bunch of other stuff too. See you next issue.

FIGURE 1 "Blitzkrieg" intro/chorus riff

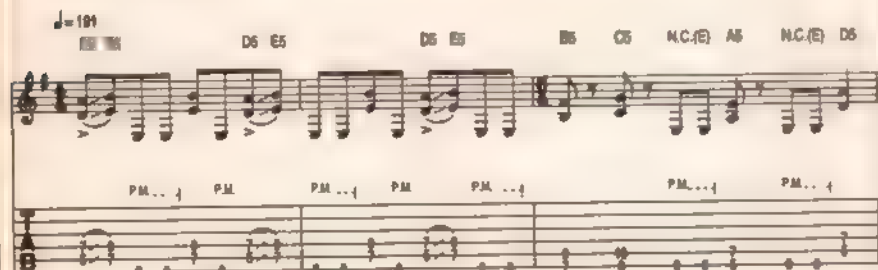
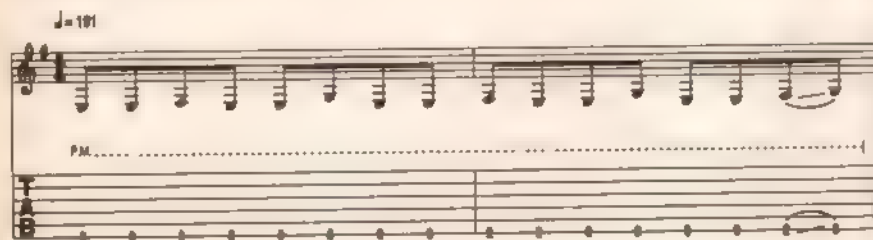


FIGURE 2 "Blitzkrieg" main verse riff



York City on the eve of the album's release on November 23, 1998. The only trouble with this great plan is that sometimes shit happens, especially, it seems, with us.

### TRAPPED UNDER KNIFE

About two weeks before the first gig I was in London with Lars (Ulrich) doing a press tour when I started to get really bad stomach pains. At first I thought I had food poisoning but I wasn't showing any of the usual symptoms. Then, 24 hours later, a doctor came to the hotel and said, "You have appendicitis and you have to go to hospital right now." He didn't even bother calling an ambulance or anything; he actually took me there himself. When I got

I didn't want my operation to be an obstacle, so I did whatever I could not to let it hinder us too much. In the past we've had incidents that have really set us back—like [original bassist] Cliff Burton's passing and James [Hetfield's] various accidents. I was so tired of that sort of tragedy that I just wasn't going to let this one be another chapter of that sort of experience—you know, another episode of "oh, Metallica can't play, they can't do this, they can't do that because they've had another bad incident." I wasn't about to let that happen. Plus, it wasn't like my appendix was gonna go bad on me again! Fortunately this is the type of operation where you just have to relax and let everything heal;



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# HEAVEN & HELL

Tony Iommi of Black Sabbath



## Chromatic Man

THE LATEST ON BLACK SABBATH'S REUNION TOUR, PLUS MORE WAYS TO MOVE AROUND THE NECK.

**BLEEDIN' HELL.** WHERE DOES THE TIME GO? IT SEEMS like only yesterday that I was finishing off my last column and I'm already handing this one in. No rest for the wicked, aye! As I'm sure you've probably guessed, we've been hard at work rehearsing for the upcoming U.S. Black Sabbath *Reunion* tour. In fact, we've just finished a nice little stint at a rehearsal studio in Wales, England. Everything's going really well—we're having a load of fun and I'm happy to report that Bill [Ward, drums] is doing great. He's made a wonderful recovery from the heart attack he had last summer. In fact, the only problem we're having right now is what bloody songs to play on tour! We've been rehearsing so many different tracks that we've ended up with way too many to choose from. I know an awful lot of you are dead keen to find out what songs we're going to be playing, but I'm going to keep my mouth shut for now.

### PLANET PANTERA

As I'm sure you know, Pantera is going to be doing the whole tour with us. I'm looking forward to seeing them again; they're a great band and a really nice bunch of lads. They do a pretty good version of "Planet Caravan" too! In fact, when an English guitar magazine recently asked me to show them how to play that song I told 'em to give [Dimebag] Darrell a call because he probably knows it better than I bleeding do at this point! Actually, I just found out that Pantera has also done covers of "Hole in the Sky" and "Electric Funeral" for rock radio stations to tie in with the tour. I can't wait to hear what they've done—I'm sure both of their versions are very good.

### TRILLING AROUND

Last month we chatted about using finger slides to help you move smoothly around the neck. Today we're going to look at a couple of other ways you can do this. One way is to simply move a trill (like the short E minor run shown in **FIGURE 1**) up or down a string. I do this sort of thing quite a bit—it's really an easy way of moving to a different place on the neck. **FIGURE 2** shows another E minor trill run—one that's played on the G string and moves in the other direction.

### ONE STEP AT A TIME


Another thing you can do to get from one place on the neck to another is to move a trill pattern up or down the neck one fret at a time. The word used to define this type of movement is: *chromatic*. **FIGURE 3** is a good example of this technique and approach. As you can see, all I'm doing is playing a trill in the key of A minor

on the G and D strings and then moving it quickly up the neck, one fret at a time. **FIGURE 4** shows an E minor lick (one I'm sure you've heard a hundred times before) being moved down towards the nut. Chromatic movement can add a nice bit of tension to a solo and once again, you can move in either direction on the fretboard—up or down.

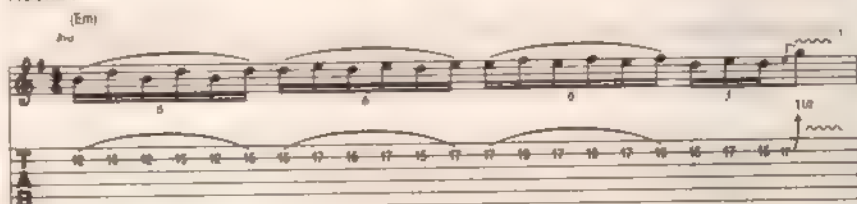
### FINISH WHEN YOU WANT

Hopefully you'll have noticed that both of the chromatic examples I've just shown you finish up on notes that are in the exact same key

they started off in. It would be a bit pointless if they didn't—unless you want your solo to end up sounding like a right old mess, of course! To my way of thinking, it really doesn't matter how far up or down the neck you take this approach, providing you end up somewhere that makes some kind of sense. The best thing to do is let your ears and your better artistic judgement decide where and when you should stop.

We'll talk some more about making the most of your fretboard next month. Cheers mates...see you on the road. 

**FIGURE 1**



**FIGURE 2**



**FIGURE 3**



**FIGURE 4**





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"It's hard to describe. It's like hearing more of the piece or the different feelings evoked because of the key it's played in."

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"It's amazing how easy and simple Perfect Pitch is. After understanding it, it was like the pitches were at the 'tip of my tongue.'"

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"I wish I could have had this 30 years ago!"  
R.B., voice

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"After just a few minutes of your instructions, I could locate an F# by ear—even when it was hidden in a group of several tones!"

"When I heard the first tape I could hear the pitch color differences Mr. Burge described. At first I thought it might be my synthesizer, so I tried other synthesizers. I could still hear the differences."

"Now I listen more carefully to the sounds of the notes and how they blend together. While working on a piece I was writing, all of a sudden I heard the pitch color of each note. I revised the piece immediately. I'm much happier with it now."

"All music listening is improved quite markedly on the level of happiness, as you pointed out on one of the tapes."

"The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch."

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"Perfect Pitch for a musician is more valuable than gold."

"I can't understand why it remained a secret for so long."

"Although I was at first skeptical, I am now awed."

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"You can imagine my joy when I listened to your tapes for the first time, went to the piano, and made the startling discovery of Perfect Pitch! I started crying and laughing all at the same time."

"Never again will I listen to music as before. My playing has improved and I am able to easily transcribe note-for-note many Eric Clapton songs I had wanted to for so long."

"Wow! What an amazing thing! It really worked. I couldn't be happier I started last Halloween and can now distinguish all the notes on my piano. Mr. Burge, I am grateful for what you have given me—I feel like a new musician. Since I am a drummer, I am very proud that I could achieve something of this caliber. I feel as if I have a leg up on those who I will be competing with in college."

"It all boils down to taking the time to listen."

"This is absolutely what I have been searching for."

"It's strange how some things that seem so hard are so simple."

"It's so simple it's ridiculous."

"I never before thought it was possible to obtain Perfect Pitch, but now I know it is."

"The information I received was worth more to me than most of the instruction I had received up to that point. Everyone who plays must know about this."

"It touches the core of musical perception."

"I began to transcribe a song off an album I have. It was simple. I forgot about it until I happened to be in a music store and saw a \$25 book with the song in it. It was transcribed totally wrong from the way I had figured it out."

"Then I picked up the latest Guitar magazine. It was exactly the way I transcribed it months ago."

Let's just say that I grinned like a little kid with candy."

"It's like hearing in a whole new dimension."

"Mr. Burge has given me the key to what I once considered a closed door."

"I believe! It works just because it's so simple."

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# TALKIN' BLUES

By Buddy Guy



## Royal Flash

INSIDE B.B. KING'S *LIVE AT THE REGAL*—ELECTRIC BLUES GUITAR AT ITS VERY BEST.

WHEN PEOPLE ARE ASKED TO NAME THEIR FAVORITE blues records of all time or to list the greatest, most important blues records ever recorded, there is one disc that is never left out of the mix: B.B. King's classic live recording from 1965, *B.B. King: Live at the Regal* (MCA). B.B.'s made a lot of great records, but this one is probably my favorite. I've listened to *Live at the Regal* over and over, and I've tried to learn every song and every single lick to the best of my ability. There are volumes of knowledge that can be gained from studying this record.

One of the tunes that really knocked me out when I used to study this record was "Sweet Little Angel." I loved to sit and play my guitar along with that one until I had all of the licks down. Every phrase is a gem, and I still play these licks all the time.

When I recorded "A Man and the Blues" for my album of the same name, I was using the influence of what I'd heard B.B. King do on "Sweet Little Angel" to create my own musical statement. That's the exact tune I was aiming at. I knew there was no point to playing his licks exactly the same way, so I took some of the same basic shapes and melodies and invented licks of my own. This is a process that every blues guitarist must go through in pursuit of discovering one's own sound and style.

FIGURE 1 is an example of an improvised solo over a slow 12-bar blues, along the lines of what I learned from listening to B.B.'s playing on "Sweet Little Angel" and similar to what I played on "A Man and the Blues." B.B.'s beautiful phrasing and great improvised melodies taught me a great lesson in playing the blues with feeling.

B.B. and I go way back, and I have so much love for that man. I met him in Chicago in the late Fifties, just about the same time I first met Muddy Waters. It happened to be the very first time B.B. ever played in Chicago, and while he was in town, he caught my act. I was up there with just a three-piece band: drums, keyboards and myself. When I saw him walk in, I said, "Oh, shit—I can't play!"

After he heard me, though, he said, "Man, you can do it, Buddy—you have no reason to be nervous!" And that really made me feel good, especially coming from someone like B.B. King.

One of the greatest things about B.B. is his one-of-a-kind vibrato. He's got such a strong wrist, which is what gives his vibrato such a unique sound. His vibrato is very fast, but it's so even. And he can hold it forever—he keeps his fingers all piled up [squeezed] together, which is a big part of how he gets that sound. I worked hard on capturing B.B.'s

vibrato, but I could never get it exactly the same. This is probably a good thing, because I ended up with my own style of vibrato.

Another killer tune from *Live at the Regal* is "Please Love Me," a fast shuffle that begins with an "Elmore James"-style opening. Many of the licks B.B. plays on this tune have a jazzy feel; that's because he copped some of those licks from the horn parts. I still can't sleep after listening to that one!

Then there's this one: "Well, she's thirty-six in the bust, twenty-eight in the waist, forty-four in the hips, she got a real crazy legs!" That's "You Upset Me Baby," a great uptempo swing number from *Live at the Regal*.


If you love the blues and want to get it straight from a master, listen to this record every single day. It'll do wonders for your guitar playing, and it'll make you feel good at the same time. 

FIGURE 1

Slow Blues  $\text{♩} = 88$  C7 F7





# Echoes from the Past

USING THE ECHOPLEX ON "BRIGHTON ROCK."

HI EVERYONE. DURING THE PAST FEW COLUMNS, WE talked about my approach to harmonizing lead lines in the studio. Unfortunately, all this harmonizing presented me with a new problem: How the hell was I going to replicate this on stage? It came down to either employing two other guys to play rhythm guitar, which would have been impractical, or else finding some other way (keep in mind that, back then, harmonizers hadn't been invented yet). And as necessity is the mother of invention, I started fooling around with Echoplexes.

One day I discovered that, by turning all the regeneration off the Echoplex (thereby producing just a single return), I created something I could play a harmony to. That led me to thinking that if I had two Echoplexes with equally spaced delay time, then I could momentarily produce a three-part harmony.

The big secret to making this effect sound good with an overdriven lead guitar is that each signal has to go through its own amplifier. If you route all the signals into the same amp, they're going to intermodulate, and that'll sound *really* nasty as soon as you turn the mix up loud (which you need to do to achieve the optimum effect) because of the conflicting overtones. In order to get the full-blown, saturated, compressed guitar tone for each guitar part, you have to divert each signal into a different amplifier chain. I'd have my dry guitar signal going to one amp, and from there have a splitter going to the Echoplexes. The output from the first Echoplex goes into a separate amp, but you have to make sure that none of the original dry signal is mixed into that. Then, similarly, the other Echoplex, which has twice the delay, goes to a third amp.

With this setup, you can turn all the amps up full and they won't interfere with each other. Now you can create these canon or fugue-type pieces where you play rhythms against each other, or play a little bit of rhythm and then play some lead on top.

I guess one of the most obvious examples of my use of this effect is my solo bit on "Brighton Rock" (*Sheer Heart Attack*), which was eventually turned into a showcase guitar solo when we performed the song live. This wasn't the first time I used this effect live, as I'd already been experimenting with it on stage during my solo to "Son & Daughter" (which we used to play on our first tour when we supported Mott the Hoople). I was using just one Echoplex at the time, because at that point we just didn't have the technology—or the money—to use two.

When we recorded "Brighton Rock" in the studio I used just one Echoplex for the solo, but when we played it live, I started adding the

second Echoplex, enabling me to come up with parts such as the one depicted in **FIGURE 1**. Notice that even though the descending line is simply the E major hexatonic scale (E F# G# A B C#) and the ascending line is the E minor hexatonic scale (E F# G A B D), the *harmonies* that the echoes create are wonderful. Don't be taken aback by the term "hexatonic"—it simply defines a scale that contains six notes (hence the term "hexa"). Other musicians sim-

ply approach the major hexatonic scale as a major scale without the seventh degree, and the minor hexatonic scale as a natural minor scale without the sixth degree.

All this scale theory is good to know, but I certainly wasn't thinking about it when I played the solo—I was just trying out different things at the time, and ended up playing whatever sounded good to me. I'm just glad others thought it sounded good, too. I'll see you next month!

FIGURE 1 M.C. (E)

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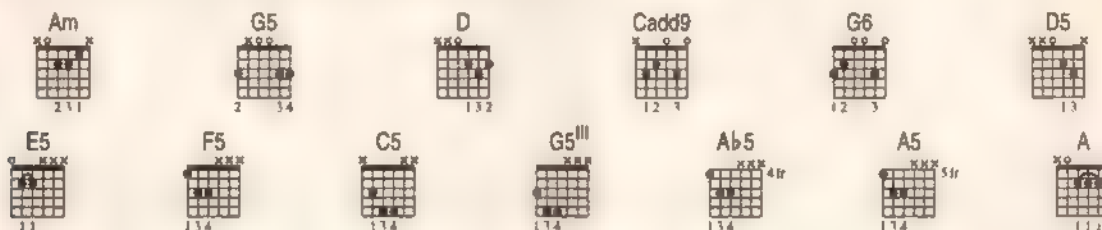


# DOWN IN A HOLE

## Alice in Chains

Words and music by Jerry Cantrell Transcribed by Matt Scharfglass

All Gtrs. tune down one half-step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ )  
All pitches sound one half-step lower than written (key of A $\flat$  minor).



### A Intro Very Slow Rock $\text{♩} = 49$

Am G5 D Am G5 D

1

Gtr.1 (nylon-string acous. w/verb) P.M. ...

TAB

Rhy. Fig.1 end Rhy. Fig.1

\* Gtrs. 2 and 3 fingerstyle let ring throughout

TAB

\* Gtr. 2 (nylon-string acous.); Gtr. 3 (steel-string acous. w/phase shifter)

Ooh

Am G5 D Am G5 D

3 Gtrs. 2 and 3 play Rhy. Fig. 1

Gtr. 4 (elec. w/dist.)

Gtr. 5 (elec. w/dist.) 1/2 full

Gtr. 1 P.M. ...

TAB

As heard on Alice in Chains' Columbia recording *Dirt*

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# DOWN IN A HOLE

## Alice in Chains

### B 1st Verse (0:21)

1. Bury me softly in this womb  
I give this part of me for you  
Send rains down and here I sit in bloom holding rare flowers in a tomb

*Gtr 1 plays Fill 1 first time* *Gtrs 4 and 5 play Rhy Fill 1 fourth time*

Am G5 D Am G5 D (play 4 times)

Gtr 4

Gtr 5 play 1st time

(5)

(play 4 times)

Gtrs 2, 3 and 6\*

\* Gtr 6: clean elec. w/phase shifter

### C 2nd and 3rd Verses (1:00-2:10)

(2.) Down in a hole and I don't know if I can be saved  
See my heart I decorate it like a grave Ah you  
don't understand who they thought I was supposed to be  
Look at me now a man who won't let himself be

(3.) Down in a hole and they've put all the stones in their place I've  
eaten the sun so my tongue has been burned of the taste  
I have been guilty of kicking myself in the teeth  
I will speak no more of my feelings beneath

N.C.(Am) G5 D N.C.(Am) G5 D (play 4 times simile)

7

Gtrs 4 and 5

Fill 1

Rhy. Fill 1 (0:55, 4:12)

Am Am G5 D

Gtr 1 (nylon-string acous.) Gtrs. 4 and 5 (elec. w/det.) **PPP** **f**

TAB

\* volume swell



# DOWN IN A HOLE

## Alice in Chains

### D 1st and 2nd Choruses (1:40, 2:58)

Down in a hole  
Down in a hole  
N.C.(Dm)

Cadd2

G4

Feelin' so small  
Losing my soul  
N.C.(Dm)

Cadd2

G4

9 *Rhy. Fig. 2* *end Rhy. Fig. 2*

*let ring* *let ring* *let ring* *let ring*

(2nd time) To Coda ⊕  
(skip ahead to meas. 15)

D.S. al Coda ⊕  
(go back to ⊕)

I'd like to fly

D5 E5 F5 G5

G5<sup>III</sup>

but my wings have been so denied

A5 G5 F5

G5

A5

N.C.

11 *Rhy. Fig. 3* *end Rhy. Fig. 3*

*Gtrs. 2 and 3 play Rhy. Fig. 1 1st meas. of Rhy. Fig. 1* *Gtrs. 2 and 3 play Rhy. Fig. 1 simile Gtr 6 plays Fill 1*

*pick scrape*

⊕ Coda (2:27)

### E 4th Verse (2:27)

Bury me softly

In this womb

(Oh I wannabe inside of you)

A5

Am

G5

D

Am

G5

D

15 *Gtrs. 2 and 3 play Rhy. Fig. 1*

*Gtrs. 2 and 3 play Rhy. Fig. 1 four times*

*Gtr. 6 (whist.)*

*fill*

*Gtr 2 plays Fill 1 second time*

*Fill 1 (2:14)*

Am

G5 D

*Gtr. 6 (whist.)*

*pick scrape*

**T**  
**A**  
**B**

# DOWN IN A HOLE

## Alice in Chains

I give this part of me for you (Oh I wanna be inside of you) Sand rains down and here I sit

Am G5 D Am G5 D Am G5 D

19

### F 3rd Chorus (4:10)

holding rare flowers in a tomb  
(Oh I wanna be inside of you)

Am G5 D Am

In bloom

(Oh I wanna be inside)

Am G5 D

Down in a hole

N.C.(Dm)

Cadd2 G6

Gtrs 4 and 5 play Rhy. Fill 1

\* Gtrs 4 and 5 play Rhy. Fig. 2 four times

22

\* Gtrs 4 and 5 are doubled single by Gtrs 2 and 3  
\*\* volume swell

Feelin' so small

N.C.(Dm)

Cadd2 G6

Down in a hole

N.C.(Dm)

Cadd2 G6

Losin' my soul

N.C.(Dm)

Cadd2 G6

26

Down in a hole

N.C.(Dm)

Cadd2 G6

Feelin' so small

N.C.(Dm)

Cadd2 G6

Down in a hole

N.C.(Dm)

Cadd2

G6

29



# Alice in Chains

I'd like to fly

Cadd2

G6

D5

E5

F5

C5

Grv.4 and 5 play Rhy Fig 3

32

let ring-----

full full full full full

(10) (12) 10 (12) 10 (12) 10 (12) 10 (12) 10

13 (13) 12 12 (12) 10 10 12 12 12 12 12

but my wings have been so denied

AS

Gen. 4 and 5

GE<sup>®</sup>A65 G6<sup>th</sup> F5

F5

F5

F5

F5

65

Am

65

D

A

D

**Gtrx.2 and 3 play Rhy Fig. 1**

34

10 12 12

7 6

grad bend  $\frac{1}{2}$

7 6

[illegible]

\* without overhead

# DOWN IN A HOLE

## Alice in Chains

bass line

Words and music by Jerry Cantrell Transcribed by Matt Scharfglass

Drop D tuning down 1/2 step (low to high: D $\flat$  A $\flat$  D $\flat$  G $\flat$ )

### A Intro (0:00)

Very Slow Rock  $\text{♩} = 49$

### B 1st Verse (0:21)

Bury me softly...

Am G5 D

1 4

Elec. bass w/pick

### C 2nd and 3rd Verses (1:00, 2:10)

2. Down in a hole...
3. Down in a hole...

Am G5 D (play 4 times) N.C.(Dm) G6 D

6

### D 1st and 2nd Choruses (1:40, 2:58)

Down in a hole...

N.C.(Am) G5 D (play 4 times) N.C.(Am) Cadd2 G6

8

11. 10 N.C.(Dm) Cadd2 G6 N.C.(Dm) Cadd2 G6

12 D5 E5 F5 C5 G5 A $\flat$ 5 G5 F5 G5

As heard on Alice in Chains' Columbia recording *Dirt*

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# DOWN IN A HOLE

## Alice in Chains

bass-line

(2nd time) To Code  $\diamond$   
(skip ahead to meas. 16)

D.S.  $\frac{S}{S}$  al Code  $\diamond$   
(go back to [E])

14 Am G5 D Am G5 D

$\diamond$  Code (3:32)

[E] 4th Verse (3:37)

Bury me softly...

16 Am G5 D Am G5 D

[F] 3rd Chorus (4:18)

Down in a hole...

N.C.(Dm)

Cadd2

G6

18 Am G5 D (play 4 times) N.C.(Dm) Cadd2 G6

1. 2. 3

14.

20 N.C.(Dm) Cadd2 G6 N.C.(Dm) Cadd2 G6

22 D6 E5 F5 G5 G5 Ab5 G5 F5 G5

[G] Outro (5:05)

1.

24 Am G5 D Am G5 D

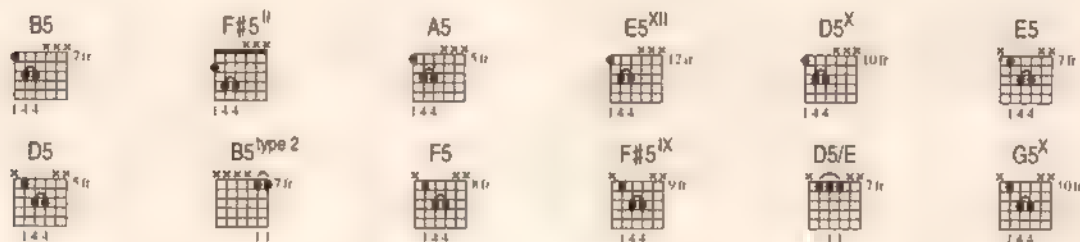
2.

26 Am G5 D A

# PRETTY FLY (FOR A WHITE GUY)

Offspring

Written by Offspring Transcribed by Matt Scharfglass



## A Intro

Moderately ♩ = 92

Faster ♩ = 144

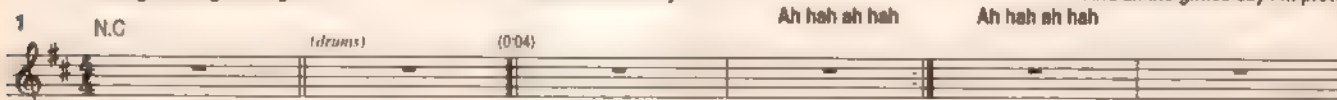
Onda gleeben glauten glovin

Give it to me baby

Ah hah ah hah

Ah hah ah hah

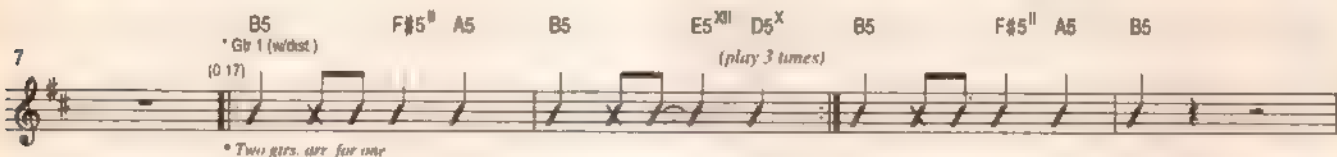
And all the girls say I'm pretty



fly for a white guy

Uno dos tres quatro cinco cinco seis

1. You



§¹

## B 1st and 2nd Verses

(0:31) (1.) know it's kinda hard just to get along today

Our subject isn't cool but he thinks it anyway

He

may not have a clue and he may not have style

But everything he lacks well he

(1:24) (2.) needs some cool tunes Not just any will suffice

But they didn't have ice Cube so he bought Vanilla ice

Now

cruisin' in his Pinto he sees homies as he passed

But if he looks twice they're gonna



§²

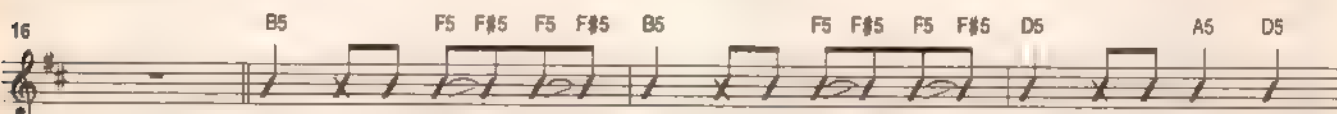
2., 4.

## C Chorus (0:44, 1:38, 2:31)

makes up in denial So don't debate  
kick his lily ass

Play it straight

You know he really doesn't



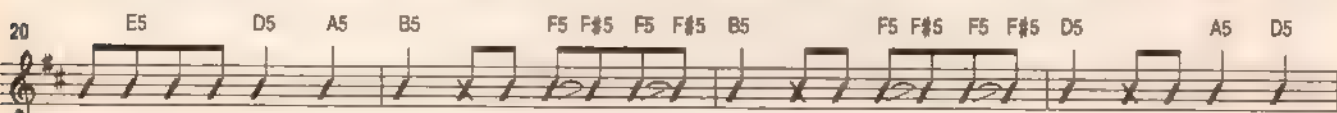
get it anyway

Gonna play the field

and keep it real

For you no way

For



As heard on the Offspring's Columbia recording *American*

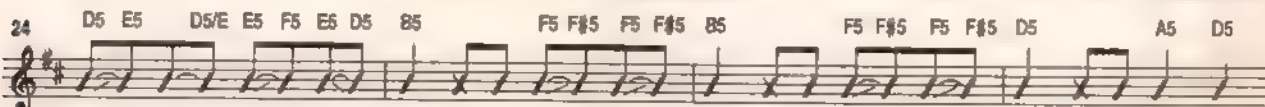
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# PRETTY FLY (FOR A WHITE GUY)

## Offspring

you no way So if you don't rate just overcompensate At least uh you know you can always



(3rd time) To Coda II  $\oplus^2$   
(skip ahead to meas. 50)

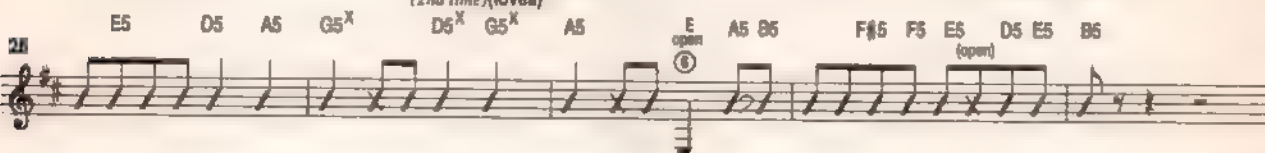
go on Rikki Lake

The world needs  
(2nd time) (love)

wanna - bee ah

(2nd time) To Coda I  $\oplus^1$   
(skip ahead to meas. 37)

Hey hey do that brand new thing



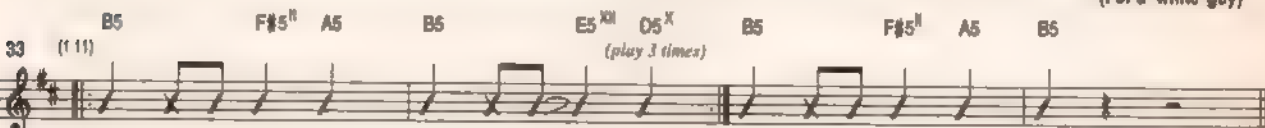
Give it to me baby

Ah hah ah hah

(3rd time) And all the girls say I'm pretty fly

D.S. I  $\otimes$  al Coda I  $\oplus^1$   
(go back to [B])

2. He  
(For a white guy)



$\oplus^1$  Coda I  
(2:09) thing

[D] 3rd Verse  
(2:09)

3. Now he's gettin' a tattoo yeah He's gettin' ink done He asked for a thirteen but they



drew a thirty-one Friends say he's tryin' too hard and he's not quite hip But in his own mind he's the he's the dopest trip



D.S. II  $\otimes^2$  al Coda II  $\oplus^2$   
(go back to [C])

Give it to me baby

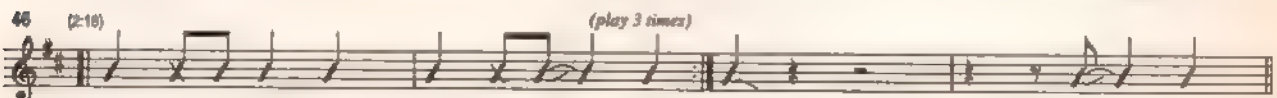
Ah hah ah hah

Uno dos tres quatro cinco cinco seis So

B5 F#5<sup>n</sup> A5 B5

E5<sup>xii</sup> D5<sup>x</sup> B5

E5<sup>xii</sup> D5<sup>x</sup>



$\oplus^2$  Coda II  
(2:51)

1. 2. 3.

The world needs wanna - bee ah  
The world loves wanna - bee so uh  
Let's get some more

wanna - bee ah

Hey Hey Do that brand new thing

G5<sup>x</sup>

D5<sup>x</sup> G5<sup>x</sup>

A5

E<sup>open</sup>

A5

A5

E<sup>open</sup>

A5

B5

F#5

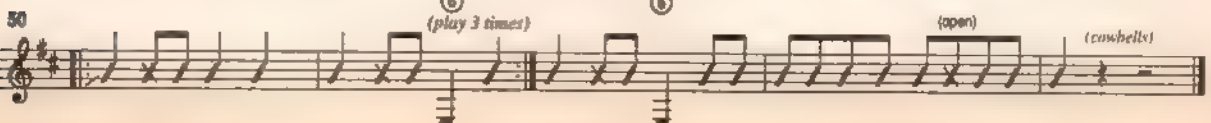
F5

E5

D5

E5

B5



# PRETTY FLY (FOR A WHITE GUY)

Offspring

bass line

Written by Offspring Transcribed by Matt Scharlglass

## A Intro

Moderately  $\text{♩} = 92$

Faster  $\text{♩} = 144$

1 N.C. (vocals) (drums) (0:04) 8 (0:17) B5 F#5 A5 B5 E5 D5 B5 F#5 A5 B5 E5 D5

12.

## B 1st and 2nd Verses (see meas. 12 in the gtr. trans.)

(0:31) 1. You know it's kinda hard...

(1:24) need some cool tunes...

1., 3

15 B5 (E5) (D5) N.C.(B5)

2., 4.

## C Chorus (see meas. 17 in the gtr. trans.)

(0:44, 1:37) So don't debate...

20 B5 F5 F#5 F5 F#5 B5 F5 F#5 F5 F#5 D5 A5 D5

11.

12.

13.

(last time) To Coda II  $\text{⊕}^2$   
(skip ahead to meas. 47)

24 E5 D5 A5 E5 D5 E5 F5 E5 D5 E5 D5 A5 G5 D5 G5

(2nd time) To Coda I  $\text{⊕}^1$   
(skip ahead to meas. 36)

28 A5 B5 F#5 F5 E5 D5 E5 B5 N.C. B5 F#5 A5 (1:11)

As heard on the Offspring's Columbia recording *Americana*

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# PRETTY FLY (FOR A WHITE GUY)

Offspring


bass line

1., 2. || 3.

D.S. I  at Coda I   
(go back to [B])

2. Ho

32 B5 E5 D5 B5 F#5 A5 B5 E5 D5 B5 (E5) (D5)




 Coda I (see meas. 38 in the gtr. trans.) (2:03)

[D] 3rd Verse (see meas. 38 in the gtr. trans.) (2:06)

3. Now he's gettin' a tattoo...

38 B5 N.C. B5 N.C. A5 B5 N.C. A5 B5 N.C. A5



1/2.


40 B5 (E5) (D5) B5 N.C. A5 B5 B5 F#5 A5



D.S. II  at Coda II   
(go back to [C])

44 B5 E5 D5 B5 N.C. E5 D5

(play 3 times)




 Coda II (see meas. 50 in the gtr. trans.) (2:51)

47 G5 D5 G5 A5 G5 D5 G5 A5

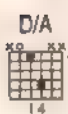
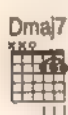


51 G5 D5 G5 A5 B5 F#5 F5 E5 D5 E5 B5 N.C.



**Paul McCartney and Wings**

### Gtrs.1 - 4: Standard Tuning



**A** Intro (0:02)

**Moderately Slow Rock** ♩ = 80

As heard on Paul McCartney & Wings' Capitol recording *Band on the Run*

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# BAND ON THE RUN

Paul McCartney and Wings

8

G<sup>III</sup> Dmaj7 Gm Dmaj7 Gm

## B 1st Verse (0:38)

1. Stuck inside these four walls

Sent inside forever

13

Dmaj7 Dmaj9 G6 G<sup>III</sup>

Gtr. 1 plays Fill 1

Gtr 2 *mf*

Never seeing no one

nice again

Like

17

Dmaj7 Dmaj9 G6 G<sup>III</sup>

## Fill 1 (0:38)

(Dmaj7)

(G6)

(Dmaj7)

(G6)

(Dmaj7)

Fill 2 (1:18)  
(Gm)

Gtr. 1 (slightly dirty elec.)

slight vib. slight vib. slight vib.

14 12 14 12 14 12 10 12 10 10 9 7 7 9 7 5

TAB

fade in w/ heavy reverb

TAB

\* Two girls are for one

# BAND ON THE RUN

## Paul McCartney and Wings

you                      mama                      You                      mama                      You

Dmaj7                      Gm                      Dmaj7                      Gm                      Dmaj7                      Gm

21

Gtr 1 plays Fill 2

**C** (1 19)

Am                      Asus2                      A5                      D/A                      D6/A

27

Rhy. Fig. 1

Gtrs. 1 and 2 P.M.

28

Am                      Asus2                      A5                      D/A                      D6/A

Am P.M.

Am Asus2                      A5                      (1.34) Am Asus2 A5                      D/A                      D6/A                      Am Asus2 A5

31

end Rhy. Fig. 1

Synth (arr. for gtr.)

### **D** 2nd Verse (1 48)

2. If I ever get out of here Thought of givin' it all away                      to a registered charity

D/A                      D6/A                      Am Asus2 A5                      Am Asus2 A5                      D/A                      D6/A                      Am                      Asus2                      A5

35

Gtrs 1 and 2 play Rhy. Fig. 1

Gtr 3 (elec. wdist)

P.M.



## BAND ON THE RUN

## Paul McCartney and Wings

**All I need is a fine**

W E OWN

get outta here

11 12

[illegible]

**E** (200)

Faster ♪ = 126

ever get outta ol' here

42

A5 N.C. D<sup>V</sup> C<sup>III</sup> N.C.

Gtr  
1 2 3

### 3. Well the

Fill 3 (9:12)

(Fma[7])

*Fill 5 (end of solo) (4:16)*

(C)

[illegible]

\* Gr 5 w/ slide and  
slap-back echo (long delay)

Let  $\sigma$  range throughout

Gr 5 (open G tuning w/slide),

\* Open G tuning (low to high, D G D G B D)

# BAND ON THE RUN

Paul McCartney and Wings

§

**F** 3rd, 4th & 5th Verses (2:23, 3:08, 4:10)

(3.) rain exploded with a mighty crash as we fell into the sun And the  
(4.) undertaker drew a heavy sigh seein' no one else had come And a  
(5.) night was falling as the desert world began to settle down In the

52 *Gtr. 5 plays Fill 5 third time* *Gtr. 5 plays Fill 3 second time*

(3rd time) **To Coda** (skip ahead to meas. 93)

first one said to the second one there I hope you're having fun  
bell was ringing in the village square for the rabbits on the run  
town they're searchin' for us everywhere but we never will be found

56 *\*open Em open*

**G** 1st and 2nd Pre-choruses (2:36, 3:23)

Band on the run Band on the run And the

60 *open C open Em open C open Am open*

jeller men and Sailor Sam were searching everyone For the

64 *F#m7b9 C F#m7b9*

**H** 1st and 2nd Choruses (2:33, 3:30)

(skip ahead to meas. 76 second time)

band on the run Band on the run for the  
C F#m7b9 C F#m7b9 C F#m7b9 C F#m7b9

68 *Rhy. Fig. 2 Gtr. 5 plays Fill 4 second time*

(go back to [7])

band on the run Band on the run 4. Well the

72 *end Rhy. Fig. 2*

Fill 4 (3:41)

\* Gtr. 5 w/ slide and stop-back echo (long delay)

\* Open G tuning (low to high: D G D G B D)



# BAND ON THE RUN

## Paul McCartney and Wings

2. (347)

C Fmaj7 Em G C Em C open Am

76

### I Guitar Solo (352)

Yeah the

Fmaj7 C Fmaj7

Gtr 4

81

\* Gtr 5 w/slide and slap-back echo (long delay)

let ring

\* Open G tuning (low to high: D G D G B D)

### J 3rd Chorus (4:00)

band on the run The band on the run

C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7

Gtr 4 plays Rhy. Fig. 2

86

Gtr 5

P.M. 4

D.S. al Coda  
(go back to [F])

Band on the run Yeah band on the run S. Well the

C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7

88

eight P.M. 4

P.M. 4

### ⊕ Coda

### K 3rd Pre-chorus (4:31)

Band on the run Band on the run

G open C open Em C Am

Gtr 4

93

Gtr 5

w/slide

# BAND ON THE RUN

Paul McCartney and Wings

And the county judge who held a grudge

Am open Fmaj7 Cmaj7

96

will search forever more for the band on the run

Fmaj7 C Fmaj7

100

**L Out-chorus (4:51)**  
C Fmaj7  
Gtr 4 plays Rhy Fig 2

The band on the run Band on the run

C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7

104

yeah yeah The band on the run yeah

C Fmaj7 C Fmaj7 C Fmaj7 Em G C

108



# BAND ON THE RUN

## Paul McCartney and Wings

Words and music by Paul McCartney Transcribed by Andy Aledort **bass line**

### A Intro (0:02)

Moderately Slow Rock ♩ = 80

1 Dmaj7 Dmaj9 G6 G Dmaj7 Dmaj9 G6

Elec. Bass (w/pick)

1st ring-----4

8 Dmaj7 Gm Dmaj7 Gm

P.M. -----4 P.M.

### B 1st Verse (0:38)

1. Stuck inside these...

13 Dmaj7 Dmaj9 G6 G Dmaj7 Dmaj9

19 G6 G Dmaj7 Gm Dmaj7 Gm Dmaj7 Gm

### C (1:19)

27 \* Am D Am D Am

32 Am (1:34) D Am D Am

\* Chord names reflect overall tonality

As heard on Paul McCartney & Wings' Capitol recording *Band on the Run*

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## Paul McCartney and Wings

**bass-line**

**D** 2nd Verse (1.40)

27 **If I ever...**

37 Am If I ever... D Am D

5 5 3 5 5 0 5 5 0 3 5 5 3 5 5 0 5 5 3 5 6 5 7 5

**E** (2-06)

**Faster ♩ = 126**

N.C.

41 Am N.C. D C

(2-15)

(2.15)

### 3. Well the

45 NC D C NC C

(3) 3 7 5 6 6 (5) 3 5 7 3 3 3 3

**§ F** 3rd, 4th & 5th Verses (2:23, 3:58, 4:16)

(3) rain exploded...

(4) undertaker...

(5.) night was falling...

52 C F#m7 C

(3rd time) To Coda 

(skip ahead to page 93)

**G** 1st and 2nd Pre-choruses (2:20, 3:20)

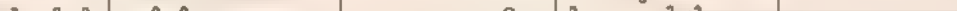
**Band** on the run...

G

[illegible]

**For the**

62 Em C Am Fmaj7 C Fmaj7



2 2 3 2 0 0 0 1 2 1 2 3 5 3 2 3 2 4 1 1 1 1

**H** 1st and 2nd Choruses (2:53, 3:30)

(skip ahead to [1, medx, 76 second time])

band on the run...

C Fmaj7

C Fme[7]

C Fmaj7 C

C Fmoj7

C Fmaj7

C Fma17 C

C Fm07 C

Form 7

64

N.H. (2001)

N.H.  $\frac{1}{2}$  - 1

N.J. 22-23-24

NH...

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). The time signature is 2/4. The score includes a repeat sign at the beginning and a double bar line at the end.



# BAND ON THE RUN

Paul McCartney and Wings

bass line

2.  
76 C Fmaj7 (3,47) Em G C Em C Am

## I Guitar Solo (3:52)

81 Fmaj7 C Fmaj7 Yeah the

## J 3rd Chorus (4:00)

band on the run...  
86 C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7

D.S.  $\text{al Coda}$   
(go back to F)

89 C Fmaj7 C Fmaj7 C Fmaj7 C Fmaj7 5. Well the

## Coda

## K 3rd Pre-chorus (4:31)

band on the run...  
93 G C Em C Am Fmaj7

98 Cmaj7 Fmaj7 For the

## L Out-chorus (4:51)

band on the run...  
103 C Fmaj7 C Fmaj7 C Fmaj7 Em G C

# DRAGULA

## Rob Zombie

Words and music by Rob Zombie and Scott Humphrey Transcribed by Matt Scharfglass

All gtrs. tune down two whole-steps (low to high: C F B $\flat$  E $\flat$  G C)

All pitches sound a major third lower than written (key of C minor)



### A Intro

Moderate Industrial Hell ♩ = 125

N.C. (drums enter 2nd time)

(E5) (F5/E)

Rhy. Fig. 1 (0:15)

\* Gtr. 1 (w/ heavy dist., sub-octave, fast chorusing and slow filter sweeping effects)

TAB

14 13 (15) 17 16

(chorus off)

\* doubled

(E5) (F5/E) (E5)

(0:23) Gtrs. 1 and 2 play Rhy. Fig. 1 twice

Gtr. 3 (w/ heavy dist.)



### II Verses (0:30, 1:18, 2:18)

1. Dead I am the one exterminating son Slippin' through the trees stranglin' the breeze  
 2. Dead I am the pool spreading from the fool Weak and want you need nowhere as you bleed  
 3. Dead I am the life Dig into the skin Knuckle crack the bone Twenty-one to win

Gtrs. 1 and 2 tacet on first and third verses

Gtr. 3 plays Fill 4 on third verse

N.C.

Riff A.....

9

\* P.M.

Gtrs. 1 and 2 (2nd verse only)

\* Meas. 9-11 Mute all open strings using both hands.

As heard on Rob Zombie's Geffen recording *Hellbilly Deluxe*

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# Rob-Zombie

*Gr 1 plays Rhy. Fig. 1 twice*

*Gtr. 1 and 2 tacet on first and third verses*  
*Gtr. 3 plays first three meas. of Fill 4 on third verse*

### Dig through the ditches and burn

Ref. 8 (147)

Fill 1  
10:59, 1:07, 1:45, 1:53, 2:47, 2:54, 3:17, 3:25)

# DRAGULA

## Rob Zombie

(2nd time) D.S.  $\otimes$  at Coda I  $\oplus$   
(go back to [B])

(1:09)  
(E5)  
25 Riff C end Riff C

Gtr.3 (wheepy dist.)

\* (sampled)

Gtrs 1 and 2 P.M.

$\oplus$  Coda I (1:53, 2:54)

[D] 1st Bridge (1:56, 2:58)

Dragula Well do it baby do it baby and burn like an  
do it baby do it baby

(A5) (D5) (E5)  
27 Gtr.1 plays Fill 1 Gtr.3 plays Fill 2 \* Gtr.1 plays Rhy. Fig 1

Gtr.2 grad. bend  $\frac{1}{4}$  P.M. Gtrs.1 and 2

animal

Well

D.S.  $\otimes$  at Coda II  $\oplus$   
(go back to [B]),  
(A5)

(G5) (E5) (G5) (E5)  
31 Gtr.4 plays Fill 3 first time Gtrs.1 and 2 play Rhy. Fig 2

Gtr.4 (sampled gtr. are for gtr.)

Fill 2 (1:55 2:03 2:56 3:04)

Fill 1 (2:01 3:02)

Fill 2

Gtr.3 (w/dist.) full 12 12 12 12 (12)

Gtr.4 (w/dist.) full 12 12 12 12 (12)

Gtr.4 (w/dist.) 3 4 3 4 3 4

TAB



# DRAGULA

## Rob Zombie

**Coda II** (1:53, 2:54)

**2nd Bridge** (1:55, 2:58)

Dragula

Well

do it baby  
do it baby

do it baby  
do it baby

and burn like an

(A5)

(D5)

(E5)

36 Gtr.1 plays Fill 1

Gtr.3 plays Fill 2

\* Gtr.1 plays Rhy. Fig. 1

\* With wah and octave divider engaged

**Out-chorus** (3:12)

animal

Well

Dig through the ditches and burn through the witches I slam

(G5)

(E5)

(G5)

40 Gtr.4 plays Fill 3

Gtr.4 plays Riff B second time

**Outro** (3:27)

(2nd time only)

in the back of my

Dragula

Dig through the ditches and burn

(E5)

(A5)

G5

N.C.(E5)

Gtr.2 (sampled gtr. arr. for gtr.)

43

Gtr.1 plays Fill 1

Gtr.1 (sampled gtr. arr. for gtr.)

through the witches I slam

in the back of my

Dragula

G5 N.C.(E5)

G5 N.C.(E5)

G5 N.C.(E5)

Gtr.3 plays Riff C four times (1st time only)

# DRAGULA

## Rob Zombie

bass line

Words and music by Rob Zombie and Scott Humphrey Transcribed by Matt Scharfglass

Tune bass down two whole-steps (low to high: C F B $\flat$  E $\flat$ )

All pitches sound a major third lower than written (key of C minor)

### A Intro

Moderate Industrial Hell ♩ = 125




### B Verse (0:30, 1:18, 2:18)

1. Dead I am the one...
2. Dead I am the pool...
3. Dead I am to life...

1 N.C. 18 N.C. (0:30)

### C Chorus (0:53, 1:40, 2:41)

Dig through the ditches...

(2nd time on 2nd and 3rd choruses) To Coda I <sup>1</sup>  
(skip ahead to meas. 34)


D.S. <sup>1</sup> at Coda I <sup>1</sup>  
(go back to B)

26

<sup>1</sup> Coda I (1:53, 2:54)

### D Bridge (1:53, 2:58)

Well do it baby...

(2nd time on 2nd bridge) To Coda II <sup>2</sup>  
(skip ahead to meas. 43)

34

D.S. <sup>2</sup> at Coda II <sup>2</sup>  
(go back to D and take repeat and Coda I)

38

<sup>2</sup> Coda II (3:10)

### E Chorus (3:12)

Dig through the ditches...

### F Outro

43 8

As heard on Rob Zombie's Geffen recording *Hellbilly Deluxe*

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# ROCK THIS TOWN

## Stray Cats

Words and music by Brian Setzer Transcribed by Mark Zeigenhagen

Chord diagrams for the song:

D, D5, D6, A, A6, D<sup>V</sup>, C#9, D9, E7, D<sup>X</sup>, A<sup>X</sup>, A13, G, G6, Bdim, Cdim, D#dim, Eb9<sup>X</sup>, E9<sup>XI</sup>, C#9<sup>VIII</sup>, D9<sup>IX</sup>

### A Intro (0:00)

Moderately Fast Shuffle  $\text{♩} = 204$  (  $\text{♩} = \text{♩} \text{ } \text{♩}$  )

1 D (Gr.1 (clean elec. w/step-back echo) (play 4 times) Rhy. Fig.1

sight P.M.

### B 1st Verse (0:15)

Well my baby and me went out late Saturday night  
hair piled high and my baby just looked so right  
D6 D5 D6 D5 D D6 D5 D6 D5 D6 D5 D6 D5 (play 3 times)

5 slight P.M.

Well I'll pick you up at ten gotta have ya' home by two Your  
A A6 A A6 D<sup>V</sup> C#9 D9 C#9 D9  
Rhy. Fig.2

let ring... let ring...

13 G G6 G (E7) D<sup>V</sup> A7 A13 end Rhy. Fig.2

let ring... let ring...

### C (0:31, 1:36)

17 N.C.(D) Riff A

sight P.M.

2 2

2 2

As heard on the EMI recording *Best of the Stray Cats*

## Stray Cats

**D** 2nd and 3rd Verses (0:41, 1:45)

found a little place that really didn't look half bad  
havin' a ball just a boppin' on the big dance floor

I'll have a  
Well there's a

25 D5 D6 D5 D6 D5 D6 D5 D6 D5 (D<sup>x</sup>)

2 2 4 2 2 2 4 2 2 2 4 2 0 0 0 0 0 0 0 0 0 0 0 10 12 10 10 10 12 10 12 12

whiskey on the rocks and change on the dollar for the juke box  
real square cat he looks a nineteen seventy four

Well I  
Well ya

D5      D6   D5      D6

AS AS  
Play Rhy. Fill 2 second time  
Riff B

29

*Allegro P.M.*

*P.M.*

\* See notes, 3 and 4

put a quarter right into that can but all it played was disco be a man C'mon  
look at me once ya look at me twice ya look at me again and there's gonna fight We're gonna

D<sup>v</sup> C#9 D9 C#9 D9 G G6 G E7

33

let ring... let ring...

baby      baby    let's get    outta    here    right    away  
 rock    this    town    we're gonna    rip    this place apart

**We're gonna  
We're gonna**

37 D<sup>v</sup> A7 A13 D  
*Play Rht. Fill 3 second time*

7 7 X 5 6 7 5 X X 7 X 7 7 X X 7 X X 7 X X 7 7

7 7 X 5 6 7 5 X X 7 X 7 7 X X 7 X X 7 X X 7 7

7 7 X 4 5 6 5 X X 7 X 7 7 X X 7 X X 7 X X 7 7

Rhy. Fill 2 (1:52)

A A6 A D<sup>V</sup> D9 G E7



# ROCK THIS TOWN

## Stray Cats

§

**E** Chorus (1:00, 2:04, 2:50)

rock this town rock it inside out We're gonna  
D5 D6 D5 D6 D5 D6 D5 D5 D6 D5 D6 D5 D6 D5 D6 D5

41 \* Play Riff A second time

Play Rhy. Fill 4 second time

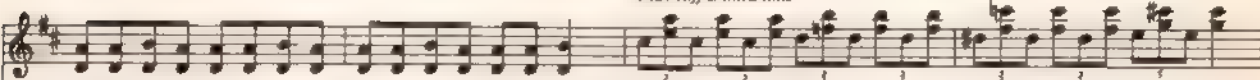


slight P.M.

\* See meas. 17 and 18

rock this town make 'em scream and shout It's a  
D5 D6 D5 D6 D5 D6 D5 A Bdim Cdim C#dim

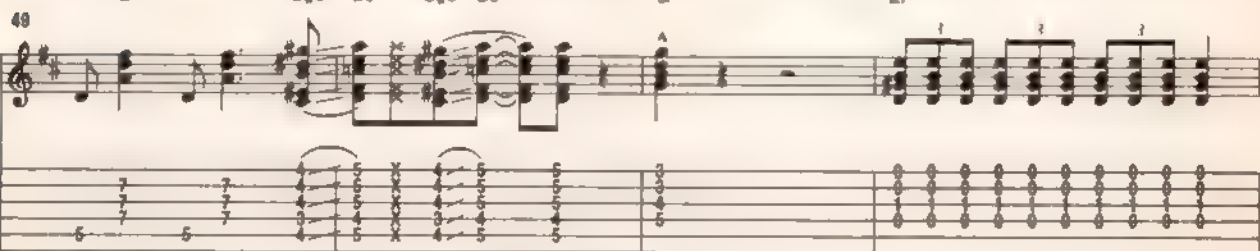
45 \* Play Riff B third time



slight P.M.

\* See meas. 11 and 12

rock rock rock man rock We're gonna rock till we pop We're gonna roll till we drop We're gonna  
D<sup>V</sup> C#9 D9 C#9 D9 G E7



(3rd time) To Coda  
(skip ahead to meas. 71 second time)  
(skip ahead to meas. 89 third time)

rock this town rock it inside out Alright let's rock it Brian!  
rock rock this town rock rock it this place apart  
rock rock this town rock rock it inside out  
D<sup>V</sup> A7 A13 A7 D<sup>V</sup>



Rhy. Fill 3 (2:02)

Rhy. Fill 4 (2:07)



# ROCK THIS TOWN

## Stray Cats

**F** 1st Guitar Solo (1:19)

57

N.C.(D)

872 -

57 *Nyu*

The musical score for 'Nyu' is written on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music consists of a single melodic line. The first measure is a half note, followed by a quarter note, and then a series of eighth notes. There are dynamic markings '1/2' and 'full' above the staff. The lower staff contains a sequence of numbers: 10, 10, 10, 10, 12, 12, 10, 12, 10, 11, 0, 10, 9, 12, 10, 9, 12, 0, 12, 9, 11, 10, 10, 12.

(A7)

61

[illegible]

(D)

(09)

G

G6

G

(E7)

65

[illegible]

(go back to [C](#)) | 2.

(D)

(A7)

 $\mathbb{P}^V$ 

69

69 (D) (A7) D

pick and finger

**G** 2nd Guitar Solo (2:24)

73

N.C.(D)

73 N.C.(D)

7 7 6 6 5 5 4 4 3 4 3 4 3 4



# ROCK THIS TOWN

## Stray Cats

(A)

*bold bend*

*Rvu*

77

(D) (D9) (G) Eb9<sup>X</sup> E9<sup>XI</sup> Eb9<sup>X</sup> E9<sup>XI</sup>

81

*Rvu*

(4th time) D.S.  $\otimes$  at Coda  $\oplus$

(go back to [E])

(4th time) We're gonna

(D) (A) (D)

85

*slight P.M.*

*(play 4 times)*

$\oplus$  Coda (3:07)

We're gonna rock this town rock it inside out

D<sup>V</sup> A7 A13 A

89

2. rock it inside out

A7 A13 (A) N.C (D)

D9 IX

93

*whisper*

# ROCK THIS TOWN

## Stray Cats

bass line

Words and music by Brian Setzer Transcribed by Michael DuClos

**A** Intro  
Moderately Fast Shuffle  $\text{♩} = 204$  (♩ - ♩ ♩)

**B** 1st Verse (0:14)  
(4th time) 1. Well my baby and me... (play 4 times)  
(play 3 times)

1 10:05 D  
Acous. double bass (an' for elec. bass)

9 N C A) D D9 G6 E7

**C** 1st and 2nd Interludes (0:31, 1:35)  
2. Well we  
3. Well we're

15 D A7 N.C.(D) 2 2 2 2 2 2

**D** 2nd and 3rd Verses (0:41, 1:45)  
found a little place...  
havin' a ball...  
play Fill 1 second time

25 D 2 2 A6 D

34 D9 G6 E7 D A7 D 2 2 We're gonna

**E** Choruses (1:00, 2:04, 2:50)  
rock this town...  
play Fill 2 last time

41 2 2 A Bdim Cdim C#dim D D9

Fill 1 (1:55)  
D G E7

As heard on the EMI recording *Best of the Stray Cats*

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# ROCK THIS TOWN

## Stray Cats

bass line

(3rd time) To Coda

51 G E7 D A13 1. D

[F] 1st Guitar Solo (1:19)

57 N.C.(D)

63 (A7) (D) (D9) (G) (E7)

[G] 2nd Guitar Solo (2:24)

69 (D) (A7) 2. D N.C.(D)

75 (A) (D) (D9)

(4th time) D.S. al Coda

(4th time) We're gonna

(play 4 times)

81 (G) (E7) (D) (A) (D)

Coda (2:07)

87 N.C.(D)

(A7) 1.

2.

91 (D) D9 (out cue) A

Fill 2 (2:01)

(To Coda)

D E7 D A7

# ROCK THIS TOWN

## The Brian Setzer Orchestra

guitar solo

Words and music by Brian Setzer Transcribed by Andy Aledort

### A 1st Chorus (2:08)

Moderately Uptempo Swing ♩ = 208

Triplet Feel (♩ = ♩ = ♩)

\* Band accompaniment.

As heard on the Brian Setzer Orchestra's Interscope recording *The Dirty Boogie*

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**The Brian Setzer Orchestra**

G#°

▲

1

**B** 2nd Chorus (2:27)

\* Detune low E string  
one whole-step to D

12  $\frac{f}{f_{\text{smu}}}$  -----

The image displays a musical score for the vocal part of 'The Wind' by Gustav Mahler. The top staff is a vocal line in G major, featuring a melody with various ornaments and slurs. Below the staff, the text 'w/ bar' is written under several groups of notes. The bottom staff is a pitch contour diagram, showing the pitch movement of the vocal line. It includes a series of notes and a large upward curve labeled '1/2'. The diagram is labeled 'folk pitches' and includes the letters 'A', 'G', and 'A'.

20

20

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The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a piano accompaniment on two staves. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like "let ring" and "grad. release". The guitar part features a melodic line with a repeating motif of eighth notes. The piano part provides a harmonic foundation with chords and a steady rhythm. The score is divided into measures, with some measures containing multiple notes or rests. The overall tempo and mood are indicated by the musical notation and the title of the song.

Gd<sup>3+</sup>

▲

springer  J.

[illegible]

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guitar solo

[C] 3rd Chorus (2:45)

31 D





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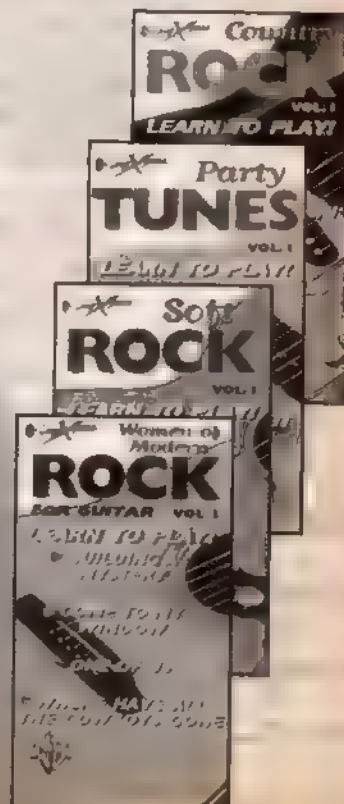
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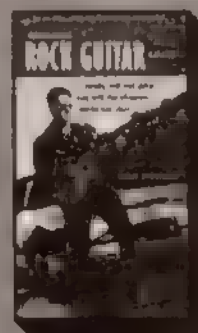


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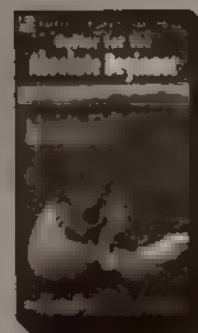


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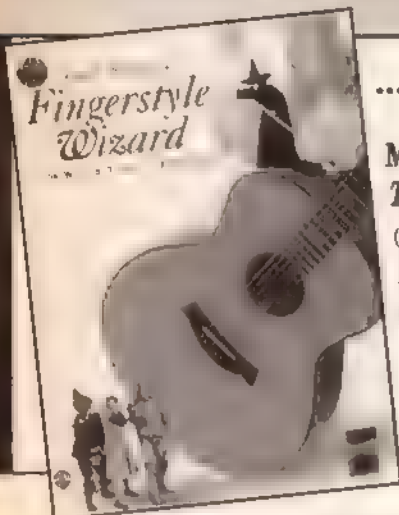


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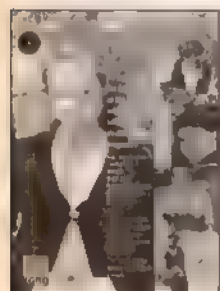
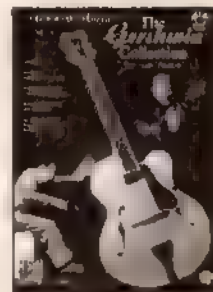
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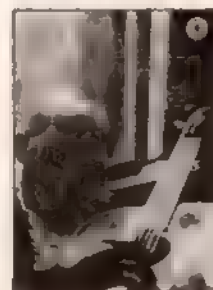
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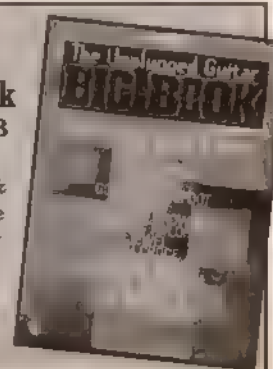
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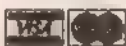
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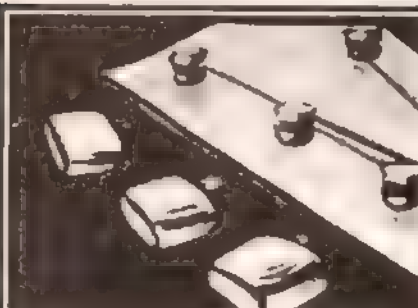
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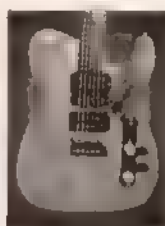
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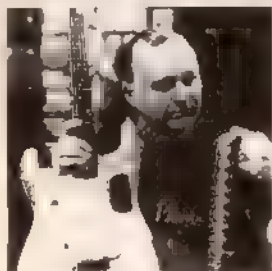
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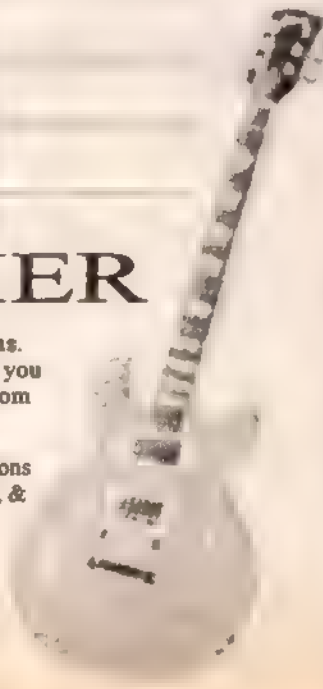
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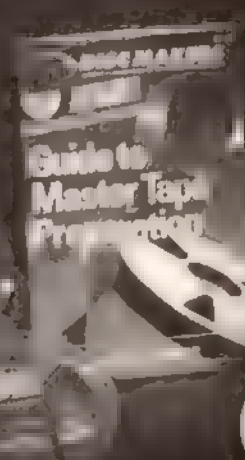
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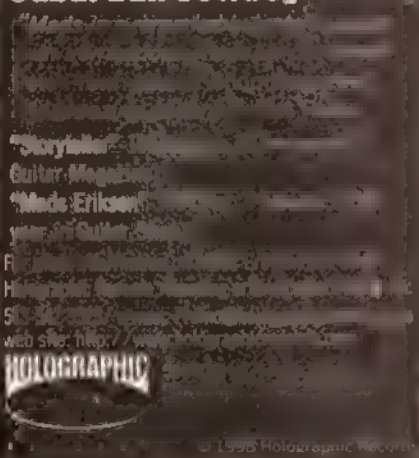
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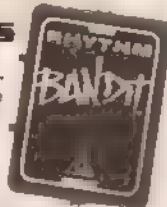
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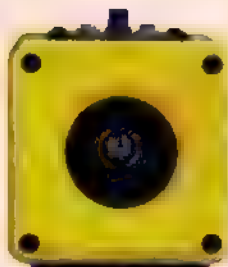
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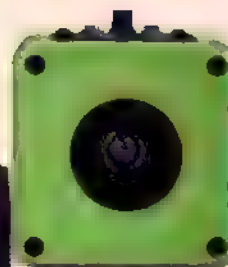
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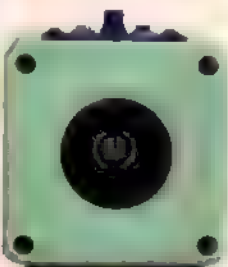
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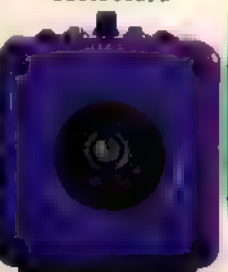
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Testing 1...2...3

THE GEAR IN REVIEW

# The Wild Bunch

**GODIN LGXT, MODULUS GENESIS 3, AMPEG DAN ARMSTRONG GUITAR & BASS, VACCARO GROOVE JET & X-RAY AND FERNANDES NATIVE ELITE**

WHILE THE MASSIVE GUITAR SUPERPOWERS ENGAGE IN A HIGH-PROFILE BATTLE for world domination, it's easy to overlook the fact that there are hundreds of smaller manufacturers making their own equally important contributions to the world of electric guitar. Perhaps because their products don't have to sell by the gazillion, these companies can afford to create more specialized—and even quirky—instruments that incorporate unusual materials and have far-out finishes and daring designs that speak to the needs of flashy individualists, vintage zealots and hellbent rabble-rousers.

This month's assemblage of manufacturers embodies the intrepid spirit that keeps the world of guitar fresh and vibrant—Ampeg's faithful reissues of their Dan Armstrong acrylic guitars appear as bold today as they did three decades ago—and remind us all that craftsmanship stripped of conformity can yield glorious results. *Vive la différence!*

## **GODIN LGXT**

GODIN'S ELECTRIC AND ELECTRIC ACOUSTIC GUITARS ARE A FIRST-RATE EXAMPLE of the ingenuity and advanced thinking that typically emanate from the hotbeds of small guitar manufacturers. The Canada-based luthier emerged in the Eighties as a builder of replacement necks and bodies for the electric market. Since then, Godin has put their expertise as subcontractors to the biggest guitar companies to use in their own line of instruments. The new Godin LGXT (\$1,495) shows how far the company has quickly progressed, not only in their impeccable construction but in their advanced electronics as well.

The LGXT features a light maple body capped with carved hard maple for improved response. Our model was beautifully finished in a flat-



# THEORY

*Cyber Teck 185 Audio-File 187 New Equipment 189 Tech Ed 191 Products 193*



tering high-gloss black, which was echoed by the headstock's black-trimmed locking machines. The slim and silky 22-fret mahogany neck is capped with an ebony fingerboard, and the plateless, four-bolt joint fits deep into the sleek rear contours of the

arch-top body for maximum energy transfer. Typical of Godin's electric guitars, the LGXT is idiosyncratically acoustic in its feel and tone. The guitar has a vibrant and clean playability, and there is a satisfying resonant snap and jangle in its tone rather than

the high-action bark and buzz typical of electric guitars.

Where the LGXT breaks ground is in its electronics, which combine electric and acoustic sounds with guitar-synth tracking capabilities. The guitar's electric output comes from two Seymour Duncan humbuckers with master volume and tone and a five-way selector that provides various humbucker/single-coil variations. The acoustic sounds and synth access are provided by custom L.R. Baggs undersaddle transducers located in the tremolo bridge and governed by a separate preamp (with volume, treble, mid and bass sliders) subtly mounted on the face of the upper bout. A 13-pin output allows the bridge transducers to double as a hexaphonic pickup to power any of the Roland GR series and, in magnetic mode, VG-8 guitar-synth systems. An additional three-way switch allows you to select between magnetic and bridge pickups, synth only or everything at once.

The result of this techno-orgy is simply mindblowing: you can have, for example, fat, Duncan-powered rawk blowing from a Marshall Valvestate, reinforced with shimmering acoustic tone from a SWR Strawberry Blonde combo and pumped along by Roland synth patches that offer anything from Hammond gloop to Bootsy bass. On their own, the electric and acoustic tones are superb, and the powerful on-board tone-shaping electronics allow a vast array of different sounds. With all systems "go," this guitar could cut an entire album, form its own band or be the first object to give a Nobel Prize acceptance speech. Yes, it's that good and that clever.

—Dominic Hilton

## Funky in the Middle

### LINDERT TWISTER S AND WD DEEP SIX BARITONE GUITARS

by Dominic Hilton

IF YOU'VE NEVER COME ACROSS A BARITONE guitar, you could be forgiven for being confused by them. Just where do these long-necked axes with six fat-ass strings fit in? They actually live somewhere between a bass and a standard six-string, relating to those instruments much like a viola correlates to the cello and violin. The Fender Bass VI, designed by Leo Fender and introduced in 1961, is often considered the first commercial electric baritone. In actuality, the Bass VI is a short-scale six-string bass, tuned an octave lower than a guitar, with closer string spacing than a standard bass. True baritone guitars are tuned somewhat higher than a bass guitar, with actual tuning determined by their scale, and their use of lighter gauge strings makes them easier to play than basses. And in fact, the two guitars reviewed here demonstrate the results of different scale lengths and tuning within the baritone family.

The Lindert Twister S baritone (\$1,038) is definitely bound to provoke comment, from its faux "speaker-grille" enhanced body to its geek-cool "thumbs-up" headstock. The body is a semi-hollow sandwich built of Tonyte, a dense, acoustically neutral man-made material, with a red, crinkle-finish back and front attached to cream-colored sides using unscrewed screws and cup-washers. (The Twister S is also available in a variety of duo-color finishes.) The tweed-backed grille covers both real and faux acoustic chambers, which, combined with the vintage-looking chicken-head knobs, could easily incite Grandpa to try tuning in Radio Luxembourg. The three single-coil pickups and master tone and volume controls are well shielded and quietly smooth, and this popular layout does a fine job of capturing those renegade low frequencies with a satisfying range of tonal textures. Should the Lindert's light-hearted design give you pause, be assured that the guitar's build quality is high, benefiting from good fretting and substantial hardware.

Lindert have opted for Leo Fender's original 30" scale but fitted lighter gauge strings to facilitate an A tuning (low to high, A-D-G-B-E-A). The long, bolt-on neck will feel alien to guitarists, but the asymmetrical profile (rounded on the treble side, heavily V-shaped on the bass) makes the heavy strings a comfortable challenge. The Twister S doesn't feel like a bass or a guitar, and it encourages a hybrid style of playing: fast bass runs, ballsy chords and sinewy, low rpm leads. Played dirty or clean, with pick or fingers, the Lindert offered up a wealth of inspiring sounds, including some cool Danelectro trash tones.

WD's Deep Six (\$895 as shown) is quite a different baritone beast. Originally offered as a replacement neck (and still available for guitars with Strat or Tele-sized neck pockets), the Deep Six is now available on baritone instruments custom built from WD's



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huge range of options. This particular example offers the comfortable, slickly fretted neck on a seafoam green Tele-style body with a white pearlloid pickguard. This traditional recipe has been modified to include a heavy-duty, Mannmade baritone bridge, a Kent Armstrong Hot Rail humbucker at the bridge and a Cool Rail at the neck.

Unlike the Lindert, WD have opted for a shorter, 27-2/3" scale. Fitted with light-gauge strings, the Deep Six accommodated A tunings without feeling overly sloppy and B tunings (low to high, B-E-A-D-F#-B) without being terribly stiff. The instrument's guitar-like feel invites you to treat the WD like a steroid-pumped Tele, and playing shuddering bass riffs under Link Wray style horse-whip leads made for formidable fun. However you decide to tackle the Deep Six, you'll enjoy more low-end grunt than Lemmy's speech therapist.

#### TECH DIFFERENTIAL

The Lindert may be an acquired taste, given its long scale and cheese-tastic styling, but its flexible, bootie-spanking tone could be the perfect implant for a frequency-challenged guitar-and-bass band. The Deep Six is a more natural transition for guitarists, with its slimmer, shorter neck. Furthermore, this neck can be attached to any number of WD-constructed guitars, or even your own. Either instrument is guaranteed to have you playing deep down and mean. **C**

#### MODULUS GENESIS 3

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For the Genesis 3 (\$1,799), Modulus employs a double-cutaway body (available in cedar or soma) protected with a dense and glassy polyurethane finish. Our example featured the optional flamed-maple top (\$200), which smoldered through the exceptional cherryburst finish (\$100). The Genesis 3's full-bodied, 22-fret softwood neck is a unique creature altogether, comprising a graphite spine molded to a graphite layer beneath the fingerboard. (Using graphite to





A full-page advertisement for the Morley Bad Horsie Wah Pedal. The background is a vibrant orange. At the top, a large, stylized 'V' logo is partially visible, set against a blue and white abstract pattern. In the center, a photograph of Steve Vai is shown. He is wearing a yellow and black patterned shirt, dark pants, and sunglasses, and is playing a white electric guitar. A black horizontal bar with white text is superimposed over the middle of the image. At the bottom left, there is a small inset image of the Morley Bad Horsie Wah Pedal, which is a black pedal with a horse head graphic and the text 'Bad Horsie' in red. The bottom right section contains a block of white text on a black background, followed by the Morley logo in red.

**MORLEY INTRODUCES A WAH PEDAL TO VAI FOR.**

A small inset image of the Morley Bad Horsie Wah Pedal. It is a black pedal with a horse head graphic and the text 'Bad Horsie' in red.

Steve Vai is happiest when he's pushing his musical boundaries to the extreme. Thanks to the new Morley Bad Horsie Wah Pedal, Steve is one step closer to sonic bliss. Built to Steve's demanding specifications (and we mean demanding - the guy just about drove us nuts), this auto-on marvel's special buffer circuitry cleverly prevents signal loading and kicks out a crystal clear, incredibly loud signal regardless of cable length. Like all Morleys, the Bad Horsie features durable electro-optical devices instead of the undependable, noisy pots you've had to deal with in the past. The tone? We think it speaks for itself. So see your Morley dealer today. Strap on a Bad Horsie and get ready for the ride of your life. But be very careful; this stallion is a real bucking bronco!

**MORLEY**

Buy a Morley Pedal. And Strap On It. See Your Dealer Or Call 1-800-439-4468. 185 Newark St., Cary, IL 60013

## TESTING 1...2...3

carry the string tension allows Modulus to select neckwoods for tone rather than for strength.) This graphite structure runs from the tip of the headstock to deep inside the body and includes a traditional truss rod, with the adjustment bolt exposed at the

body end to facilitate tweaking. The neck is glued into the cutaways and offers unbridled upper-fret access. The fully adjustable, combined bridge offers a great set-up, with a snag-free spread provided by the Straight-Pull extended tuners. All of this is aided by

some very slick fretwork.

The DiMarzio PAF Classic humbuckers on the Genesis produce a tone that compares favorably with that of a Les Paul, although it is perhaps a little more smooth and refined. Modulus have opted for an unusual five-way selector switch that allows the humbucker to be split and used as single coils in various series and parallel configurations. Considering the construction of the Genesis 3, it's not surprising that the latter pickup selections don't come close to those on a Strat; all the same, they do offer some fine lightweight jangles and hollow clucks.

Modulus have produced an eminently playable guitar that shares the same velvet touch and tone of other high-class, second-generation electrics in its price range. With forward-thinking hardware designs and the added stability of integrated composites, the Genesis 3 makes a sweet and reliable gig partner.

—Dominic Hilton

# Use Your Illusion

## MJ MIRAGE GT

by Dominic Hilton

THE MIRAGE GUITAR WAS NURTURED to fruition among the wine-growing valleys of California by MJ Guitar founder and owner Mark Johnson, whose exciting blend of vintage and space-age varieties was formulated during the 22 years he spent building instruments for other manufacturers. In 1983, Johnson stepped out on his own and produced the first Mirage prototype, and by 1987 the company offered five different production models to its growing list of customers. These five models all share the same basic structure and are differentiated by their choice of wood and bridge/pickup layouts. Our review model is the Mirage GT (\$2,895), which dons the traditional layout of the Telecaster, with two single coils plus selector and master controls, and a fixed, low-profile bridge.

While the pickup/bridge layout may be familiar, little else about the GT seems to



MODEL: MJ Mirage GT  
MANUFACTURER: MJ Guitar Engineering, 843 Martin Ave. SE, Salem Park GA 30082;  
(707) 586-0675; www.mjguitar.com

come from this planet. The extra-terrestrial body features a semi-hollow poplar back (mahogany and alder are used on other models), capped by a deeply arched western maple top. The sleek lines of the sculpted body are exceptionally beautiful, especially the carved ridges that run down the center of each horn and flow into the top. This design appears even more fluid under the optional stunning metallic finish that changes from emerald green to violet as the light strikes it. A deep chamber on the back of the body creates a svelte joint for the set neck. Machined from richly figured birds-eye maple, the well-proportioned neck provides a slinky journey from its 22nd fret down to the unusual headstock. This elegant structure is strengthened by a woven carbon-fiber facing and an aluminum brace at the apex, both of which add to the futuristic styling. The result is a near-straight string spread and easy access to the truss-rod bolt.

Detail seems to be the watchword at MJ guitars, and the Mirage certainly bears up to scrutiny. The level of workmanship is very high: the glassy finish has been flawlessly applied to the complex curves, and the tricky, masked-maple binding is surgically clean. The medium-size frets are well-seated and highly polished, and the mother-of-pearl bar inlays are a classy touch. Finally, the innovative pickup mounting deserves special praise: rather than spoil the GT's liquid contours with a pickguard, Johnson has mounted the pickups beneath a cen-

tral plate that's graded and finished to integrate seamlessly with the top. The body's multiple curves must have made this feature a real head-scratcher, but what an elegant solution.

Once plugged in, the Mirage did not disappoint. The Seymour Duncan Alnico Pro II pickups deliver fat Tele tone, beefed up and rounded out by the semi-hollow body and set neck. Clean sounds are crisp and fruity without any harshness, producing punchy twang from the bridge pickup and warm and woody tones at the neck. Stoke up the overdrive, and the GT shifts up a gear, delivering greasy boogies, sustaining blues and that tough Tele raunch that can outrock a humbucker. A surprising array of buxom tones can be easily pulled from the GT's simple electrics, but if you have different recipe in mind, look no further than the comprehensive option menu. Want a GT with 24 frets, a 28" baritone neck and a B-bender? You can have it, along with your choice of pickups, frets, finish and just about anything else, all for a very reasonable charge.

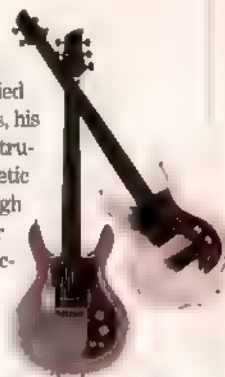
### BOTTOM LINE

So many companies offer to redesign the electric guitar for us, but it takes something very special to sway our loyalty to the traditional big names. Mr. Johnson has designed a superb instrument that could sway more than your loyalty with its intelligent balance of form and function. It plays great, sounds great and, in between, you can just enjoy looking at it. **C**


## AMPEG DAN ARMSTRONG GUITAR & BASS

WHEN DAN ARMSTRONG designed his acrylic-bodied guitars in the late Sixties, his goal was to create an instrument whose rigid, synthetic body would produce a high level of sustain. Whether the experiment was a success is a question still open for debate in guitaraholic circles around the world. However, one thing is certain: when Keith Richards took one of the unusual instruments out on the Rolling Stones' 1969 American tour, it became an instant classic, copied repeatedly during the Seventies by Japanese companies such as Univox and Ibanez. Guitarists ranging from Aerosmith's Joe Perry to Black Flag's Greg Ginn would embrace the Dan Armstrongs, perhaps hoping to incorporate a bit of that consummate Keef cool into their own six-string arsenals. Until recently, finding one of these long-discontinued beauties (or its four-string sibling) has involved endless pilgrimages to vintage guitar stores or sleepless nights spent poring over the want ads. Now Ampeg has reissued these charismatic classics (which, like their many copies, are now made in Japan) and incorporated a few welcome improvements in the process.

An unlikely combination of high- and low-tech elements, the Ampeg Dan Armstrong guitars (\$1,499) and basses (\$1,499) combine comfortable, 24-fret, rosewood-capped maple necks with acrylic bodies, ingeniously designed interchangeable pickups and—go figure—totally unadjustable bridge systems. While the original guitars from the







Take a listen to the new Fear Factory album, "Obsolete," filled with machine gun rhythmic riffs fired off by seven-string extraordinary **Dino Cazares**, really, really crushing, bludgeoning stuff. Imagine what it would be like to stand in the stage lights surrounded by great players and equipment that can handle that kind of awesome, Terminatorsque power.

But remember this. You'll still need an amp that can handle massive crunch when you're warming up backstage, on the tour bus, or in your hotel—where you can't have your stack.

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# Ibanez

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late Sixties and early Seventies used a wooden bridge system fitted with a straight piece of fret-like wire, the reissue's bridge (still wooden) is fitted with six compensated (and still non-adjustable) brass saddles that drastically improve intonation. The guitar's pickguard,

made of woodgrain-like formica, looks like something taken off the kitchen cabinet of a low-rent RV and is one of the instrument's most endearing features. Both the bass and guitar versions (which are available in clear or grey "smoke" acrylic for a \$50 surcharge) fea-

ture reasonably stable Japanese tuning machines and tone and volume controls with silver plastic knobs just like those found on Ampeg's late-Sixties amps. The guitar has a three-way switch that bypasses the tone control in one position and changes its capacitance in the other two. The bass has a two-way switch that dramatically changes the characteristics of the tone control as well.

Running the Dan Armstrong guitar (in true vintage Aerosmith fashion) through a Seventies Musicman amp, the instrument produced searing, tight-fisted tones from either of the interchangeable Kent Armstrong single-coil pickups. The "Rock Treble" pickup had the bright punch of a Fender Esquire, while the "Modern Drive" unit produced a fatter, P-90 like growl. The Armstrong bass, run through a vintage Ampeg SVT stack, was a thunderous winner despite its short scale. With the stacked single-coil "Bright Bass" pickup installed, the bass produced fat, punchy and refreshingly crisp tones that easily went head to head with a '64 Precision bass caught loitering in the studio. With the "Dark Bass" unit installed, it had the rumbling oomph of an old Gibson EB-0.

While their acrylic construction makes these instruments a bit heavier than your run-of-the-mill electrics, they more than justify their weight with distinctive tone and an undeniable aura of cool.

—Tom Beaujour

## The Magnificent Seven

### SCHecter DIAMOND SERIES C-7

by Tom Beaujour

BAGGY PANTS? CHECK. PIMPIN' ADIDAS? CHECK. Natty dreads? Check. Turntable-thrashin' DJ? Check. Seven string? Hello? Seven string?

Even if you've got all of the other required accouterments, you'll be hard-pressed to make it big with that psychotically low, funky, hard-music grind that's all the rage these days if you're not packing a seven string. In the past, chugging on the low E string used to be enough to make you a contender. But now, with bands like Korn and Limp Bizkit mining sinister new veins of metal and setting a new standard for heaviness, you're likely to be written off as a lightweight if you can't summon up that deep, spongy rumble. Until recently, Ibanez has been the only mass manufacturer of seven-string solidbodies, but the Schecter Diamond Series C-7 (\$749) offers a new, affordable contender for players who want to hit below the belt.

While it's manufactured in Korea, the C-7 is, in fact, an extremely well-built and well-finished instrument that exudes quality and reliability right out of the box. Unlike many other imports, the Strat-like body is made of ash not basswood or some other "mystery wood," and the guitar features a handsome carved top and flawlessly applied transparent blue finish. The extra-wide maple neck is capped with a handsome, tightly grained piece of rosewood, and the headstock boasts seven top-flight Grover Mini tuners. The guitar features two specially made Seymour Duncan "Duncan Designed" humbuckers, a single volume and tone control and a three-way pickup selector switch. Although the C-7 is fitted with a Strat-style bridge, the guitar features "hardtail" (non-tremolo) string-through-body construction.

For a player accustomed to standard six-string play, the C-7 can be a difficult guitar to grapple with. Staring down at a neck with an extra string is extremely disorienting at first, even if one has an excellent knowledge of the fretboard. It takes a few hours before the eyes and hands can be trained to process the fact that the lowest string on the neck is not E, and that consequently, the note on the third fret, far from being G, is actually D. Another issue that arises immediately (especially at high-gain settings) is the problem of string damping. Even if one intends to use the low B string only sporadically, it is a presence that must be contended with at all times. Thus, the string, like any other, must be muted when it's not used.

However, once you've mastered (or at least become familiar with) the seven-string universe, playing the C-7 is an incredibly liberating and thought-provoking experience. One can easily see why great harmonic masters of jazz guitar like George Van Eps were drawn to seven strings years ago, as the instrument provides almost limitless opportunities to try new and unusual chord



MODEL: Schecter Diamond Series C-7  
MANUFACTURER: Schecter Guitar Research, 1534 N. Highland Ave.,  
Los Angeles, CA 90008. www.schecterguitars.com

voicings and inversions that are traditionally the sole domain of keyboard players. And of course, chunking out crunchy fifth chords on the low B and E strings sounds heavier than a stampede of rabid, lead-footed elephants.

Plugged into a Marshall TS1000 Triple Super Lead head powering a 4x12 cabinet, the C-7 immediately demonstrated itself to be an extremely articulate and balanced-sounding guitar. The body is made of ash (a wood known for its tight, snappy low-end response), ensuring that notes played on the low string retain a piano-like attack and definition. The Duncan Designed pickups, although made in Korea, are astoundingly similar to their American-made counterparts and create smooth, punchy distortion sounds that refuse to mush out, no matter what the gain level. The bridge pickup is forceful and packed with musical mids, while the neck unit generates a clear, glassy sheen that has a big throaty bottom but retains high-end bite. Jazzers looking for a seven string to extend their harmonic repertoire owe it to themselves to look beyond this instrument's unquestionably rock vibe to explore the sweet clean sounds that its perfect marriage of woods and electronics produces.

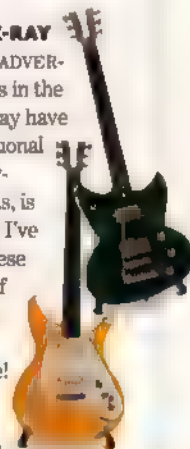
#### THE BOTTOM LINE

For players looking to make a foray into the world of seven-string guitars without having to break the bank, the C-7 is an excellent alternative that combines smart design, sleek looks and well-above-average construction for an instrument in its price range. **C**

#### VACCARO GROOVE JET & X-RAY

IF YOU'VE SEEN THE RECENT ADVERTISEMENTS for Vaccaro's guitars in the pages of this magazine, you may have noted their slightly confrontational slogan: "They're not for everybody." This statement, it seems, is absolutely true. The reactions I've seen when whipping one of these unorthodox instruments out of my gig bag have ranged from shock ("Where did you get that?") to covetous ("Awesome! Where can I get one?").

Brought to you by the people who created Kramer's distinctive aluminum and wood-necked guitars in the late Seventies and early Eighties, Vaccaro's guitars feature daringly designed poplar bodies, bold finishes and unique aluminum, maple and ebanol composite necks. The Groove Jet (\$1,349) evokes the unholy alliance of a Gibson SG and a satanic dung beetle, and features two Seymour Duncan Custom '59 humbuckers, a three-way pickup selector located on the top horn of the guitar, two volume controls and a master tone control. Our review model was flawlessly finished in a stunning see-through emerald green. The X-Ray (\$1,399), whose sleek, orange sparkle body has a space-age Rick



continued on page 198





# TUBE

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Master your favorite licks and solo notes for riffs with the Learn-A-Lick feature.



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Over the years, Hamer has grown, but has never lost its custom-shop mentality and dedication to making the best quality guitars on the market. Now, we offer you a custom-shop instrument that's fortunately missing one custom-shop feature: the hefty price tag.

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# Pick of the Crop

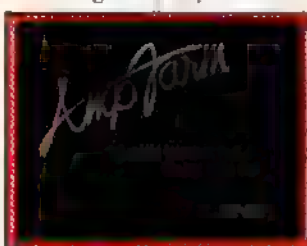
**Line 6 Amp Farm Plug-In** by Charlie Clouser

IT'S ALMOST THE YEAR 2000. SO WHERE ARE all the cool futuristic goodies we've been promised? Where are the flying cars, the personal robot assistants, the sleek chicks in tight-fitting metallic cat suits?

While these marvels are still a few light years away, guitarists today can enjoy a form of virtual reality that's every bit as good as—and in many ways better than—the real thing, thanks to the Line 6 Amp Farm plug-in (\$595). Amp Farm, a TDM plug-in for Digidesign Pro Tools systems, is a software program that uses Line 6's TubeTone Modeling to provide extremely realistic emulations of many vintage tube guitar amps and speaker cabinets.

If you have the required hardware (basically, a Pro Tools III, Pro Tools 24 or Pro Tools 24 MIX system), Amp Farm will give you instant access to a huge collection of amp models, with a degree of control beyond the capabilities of any amplifier. Since Amp Farm is a software-based plug-in, you can store and recall presets, change "amps" after you've recorded them and dynamically automate every knob on the models, either by recording a performance

as you move the onscreen knobs or by mapping them to an external controller, such as the mod wheel on a MIDI keyboard. While the automation possibilities are staggering, the best thing about Amp Farm is its incredibly realistic sound and functionality.



Amp Farm offers emulations of eight amps: 1959 Fender Bassman, 1964 Fender "Blackface" Deluxe, 1965 Fender "Blackface" Twin, 1960 AC30 (without top boost), 1966 Vox AC30 (with top boost), 1964 Marshall JTM45, 1968 Marshall "Plexi" and 1990 Marshall JCM800. The plug-in gives you fewer types of amp models than you'll get in a Line 6 guitar amp, but they sound every bit as realistic and are just as tweakable. (For \$99, you can upgrade to Amp Farm version 1.5 and get five more amps: 1994 Mesa/Boogie Dual Rectifier Tremoverb combo, 1995 Mesa/Boogie Dual Rectifier head, 1989 Soldano Super Lead Overdrive head, 1987 Soldano X88R preamp and 1996 Matchless Chieftain.)

In addition, you can choose from among 22 speaker cabinet emulations, including 4x10 Bassman, 4x12 Marshall, 2x12 Twin, 2x12 AC30, 1x12 1952 Fender Deluxe and

1x12 1964 Fender Deluxe. My favorite of the bunch was one called "Big Cab," which essentially gives you more top, more bottom—more everything. You can also bypass the cabinet emulation entirely for an extremely bright, "in your face" tone. All of the amp and cabinet emulations are accessed via two pop-up menus, which make for a familiar and easy-to-use interface.

Each cabinet emulation also offers a number of "mic positions" that produce a basic tone, a "close-miked" tone, an "off-axis" tone and a mix of "close-miked" and "off-axis" tones. These choices increase your tonal palette considerably, but as you step through the choices of mic positions, you may find yourself wishing (as I did) that there were continuously variable mic distance and angle controls so you could zero in on just the right tone. Even so, the wealth of variety here ensures you'll find the sound you're looking for. In addition, all knob settings are retained when you switch from one amp model to another, making instant comparisons a breeze.

Each amp type exhibits a unique tone that is immediately recognizable and characteristic of the amp being emulated, whether it's the weird bottom-end growl on the Bassman or the way the '64 JTM45 sounds a little crushed and dull compared to the '90 JCM800's over-the-top gain. In addition, two of the Fender and both of the Vox emulations have tremolo, and the "attack" and "heft" of the effect feels and sounds exactly like the tremolo on a vintage amp. It would be great if Amp Farm allowed you to enter a numerical tempo value or control the tremolo speed via MIDI or automation; hopefully, we'll see this feature in a future software update.

One significant advantage of software-based amp emulation is that you can call up multiple copies of any amp model at one time (kind of like having your own personal stash of Marshall "Plexi" heads). This allows you to record your guitars clean and mix them down through each amp model while the amp's individual settings are being adjusted in real time or via automation. This, in fact, is how the manual recommends that you use the program, and it provides a detailed explanation of how to pull it off. I found this to be a practical technique for recording a stereo pair of rhythm guitars simultaneously with a mono track or two.

## THE BOTTOM LINE

If you work with Pro Tools, the Amp Farm plug-in is the guitar amp and cabinet emulator you've been waiting for. The program offers an impressive degree of tone-shaping flexibility, and the emulations are spot-on wonderful. **A-**

# Just What You Need For Late-Night Gigs. A Night Light!



**T**he curtain is about to rise. The stage lights go dark. Suddenly, you realize you're out of tune. No problem. For the first time in your performing career, the illuminated display of the new Seiko ST747-100 Super Lumi-Brite Chromatic Tuner allows you to quickly and accurately get your axe together. The curtain rises. The spotlight shines on you, and you shine with confidence. Cool.



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**MOBILES:** DiMarzio Instrument, George L's guitar, MIT Ripcord Guitar, Monster Cable ProLink Performer 500 & Studio Pro 1000, Rapco Players Series, Spectraflex and Whirlwind Z-Cord & Leader  
**MANUFACTURERS:** DiMarzio, P.O. Box 198367, San Jose, CA 95119; (415) 941-0200; fax: (415) 730-5300  
 George L's Musical Products, P.O. Box 238, Madison, TN 37116; (615) 886-8878; fax: (615) 886-4637; www.georgel.com  
 MIT, 13620 Lincoln Way, Suite 320, Auburn, CA 95602; (530) 822-3888; fax: (530) 886-4783  
 Monster Cable, 455 Valley Dr., Brisbane, CA 94005; (415) 846-2888; fax: (415) 488-0811; www.monstercable.com  
 Rapco International, 3581 Larch Lane, Jackson, MO 63785; (800) 80 RAPCO, (573) 243-1225; fax: (573) 243-1584; www.rapco.com  
 Spectraflex, 57 Crooks Ave., Clifton, NJ 07011; (973) 772-5333; fax: (973) 772-5418; www.spectraflex.com  
 Whirlwind, 88 Ling Rd., Rochester, NY 14612; (716) 965-8870; fax: (716) 965-8930; www.whirlwind.com

# Good Pluggin'

**Guitar cords from DiMarzio, George L's, MIT, Monster Cable, Rapco, Spectraflex and Whirlwind by Chris Gill**

MOST GUITARISTS APPROACH A GUITAR CABLE purchase like most guys treat underwear shopping, considering little other than size and price. But just as there is a big difference between a pair of black silk boxers and a cheap pack of cotton Fruit of the Loom tight whites, there are guitar cables for every taste and budget.

So many varieties of guitar cables are on the market now that it's actually worth auditioning a few before you buy, just like you would when buying a guitar or amp. To help you wade through the different types, we compared nine popular guitar cables. While the differences among cables may be more subtle than the contrast between a Les Paul and a Strat, we found the distinctions noticeable enough to warrant attention.

## DIMARZIO

COVERED WITH WOVEN NYLON OUTER JACKETS, DiMarzio's instrument cables are reminiscent of vintage guitar cords from the Fifties. Featuring premium Switchcraft 280 plugs (Neutrik plugs are also available as an option), low-capacitance copper wire and braided shielding, these cables provide out-

standing sound quality, rugged durability and minimal noise. Each jack is fitted with shrink-wrap tubing and an additional sheath of nylon tubing that covers the solder connections, providing stress relief and added protection from the elements. Each cable also includes a quick-release cable tie. Our 10-foot cable (\$25.95) delivered punchy midrange and crisp, articulated highs. If you've ever wished that your amp had a presence control, these cables are a great alternative.

## GEORGE L'S

THE CALISTA FLOCKHART OF GUITAR CORDS, the George L's cable was the skinniest one of the bunch. George L's cables are do-it-yourself affairs that can be made as short or long as you like. Making a cable is simple: The wire (.58 cents per foot) comes on a continuous spool that you unwind to the length you need. Next, you cut the wire, slide the plugs (straight, \$4.40 each; right-angle, \$4.75 each) onto the ends and screw them into place—no soldering or wire-stripping is necessary. Despite the skinny profile, the George L's cable produced a big, full sound with a pronounced midrange. George L's

cables have won the approval of tone connoisseur Eric Johnson, and if you're trying to attain a warm, rich, violin-like lead tone like his, you should give these cables a try.

## MIT RIPCORD GUITAR

AT \$79.95 FOR A 10-FOOT CORD, MIT'S Ripcord Guitar cable may cost as much as stomp box, but it makes such a noticeable difference on a guitar's tone that it's a viable alternative to an enhancer pedal. The distinguishing feature of this cable is a pair of plastic, box-shaped modules located about a foot from either end. Apparently these permanently sealed contraptions house secret "networks" that are the key to the cable's outstanding performance. Playing a guitar through one of these cables is like hearing it over an audiophile-quality hi-fi system, revealing nuances such as picking articulation and providing a rich, open tone. The MIT Ripcord is perfect for recording or any application where detail really matters.

## MONSTER CABLE PROLINK PERFORMER 500 AND STUDIO PRO 1000

MANY LEADING RECORDING STUDIOS ARE completely wired with premium Monster Cable, an investment that often costs more than some mixing consoles. Unfortunately, most musicians don't have this type of budget, but luckily Monster makes the Performer 500 series, which offers outstanding performance for less than half the price of their top-of-the-line cable (12-foot, \$39.95). Designed specifically for guitar, this cable enhances the guitar's harmonic and transient response, providing articulated highs, full midrange and tight bass.

The literature on the Monster Studio Pro 1000 (12-foot, \$99.95) seems like it was lifted straight from a *Scientific American* article. But you don't need to understand terms like "impedance-matched twisted-pair design" or "multi-gauge bandwidth balanced wire networks" to know that this cable sounds great. Extremely quiet and exceptionally clear, this cable delivers pure, unadulterated guitar tone with flat, even response. With features like 24k hard gold-plated plugs and 95 percent copper braid shielding, the Studio Pro 1000 could pass for currency in most third-world countries. But if tone is your priority, you'd gladly sell your first born before you would ever consider parting with this cable.

## RAPCO PLAYERS SERIES

FEATURING NICKEL-PLATED NEUTRIK JACKS, the Rapco Players Series cables (20-foot, \$22.25) offer premium performance at an affordable price. Players Series cable is distinguished by a spring-loaded switching plug that

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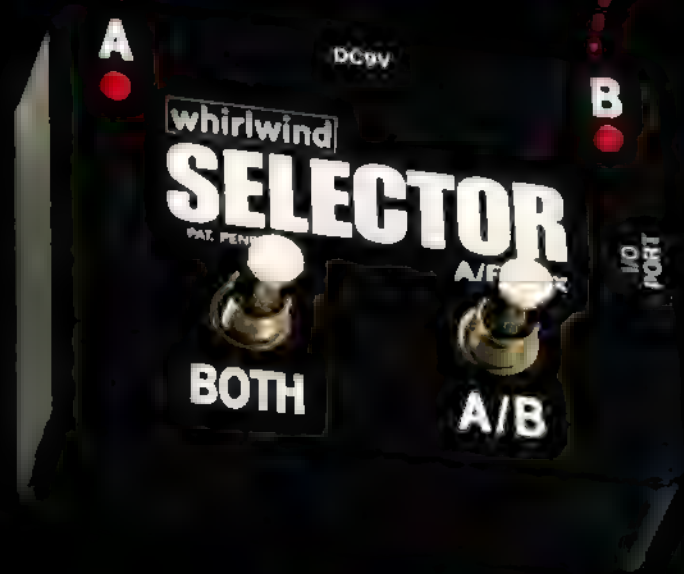
# SELECT THIS



**YOUR CLEAN CHANNEL**



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# 1 ROCKTRON

## Prophesy Preamp & Dual Effects Processor

Rocktron's new flagship model, the Prophesy features four distinct voices—Clean American, Texas Blues, Vintage British and Mega Drive—and uses Rocktron's patent-pending Advanced Tube Dynamics technology to capture the dynamic characteristics of a real tube amp. Prophesy's two effects sections feature four-voice chorus, delay, flanger, phaser, rotary speaker, reverb and tremolo, and effects are variable in real time using Rocktron's newly patented "Pluck Detection" feature. The unit has XLR outputs with speaker simulator and 1/4" outs. List price: \$1,799. Rocktron Corporation, 2870 Technology Dr., Rochester Hills, MI 48309; (248) 853-3055; fax: (248) 853-5937

# 2 WASHBURN

## Dimebag Darrell Signature Series Guitars

Two new guitars have been added to Washburn's Dimebag Darrell Signature Series: a full-size version of the 332 and the 331, a smaller, more lightweight version, both with bolt-on neck, "stealth" tailpiece and 24-3/4" scale neck. The Buzz Feiten Tuning System is available on select models. List prices: Dimebag Darrell 332, \$399.90; Dimebag Darrell 331, \$349.90. Washburn International, 255 Corporate Woods Parkway, Vernon Hills, IL 60061; (800) 877-6863; (847) 913-5511; fax: (847) 913-7772; washburn@washburn.com; www.washburn.com

# 3 D'ADDARIO

## Half Rounds Strings

The reintroduced D'Addario Half Rounds are wound with a stainless steel outer-wrap wire, which is centerless-ground to a semi-flat surface that reduces finger noise and fret wear. To retain their bright tone, the strings are heat treated immediately after grinding, restoring any brilliance lost to the grinding process. Half Rounds are available for both electric guitar and bass in a variety of scale lengths. List prices: Electric guitar, \$12.85; bass, \$48.15. J. D'Addario & Co., 595 Smith St., Farmingdale, NY 11735; (800) 323-2746; (516) 439-3300; fax: (516) 439-3333; strings@daddario.com; www.daddario.com

# 4 CARL MARTIN

## TremO'vibe Pedal

This two-in-one analog pedal combines tremolo and vibrato, with independent sets of speed and depth controls for each effect. The tremolo effect creates a deep, vintage-sounding pulse, and the vibrato is carefully designed to imitate the sound of a real tube vibrato. The unit features two switches (on/off and select) and has a built-in regulated power supply. List price: \$345.

Carl Martin Pedals, c/o European Musical Imports, Inc., 115 Franklin Turnpike, Suite 273, Mahwah, NJ 07430; (201) 684-1212; fax: (201) 684-1213; euromusicimports@mindspring.com

# 5 LEVY'S LEATHERS UNLIMITED

## Glitter and Animal Print Guitar Straps

Levy's Leathers has vinyl glitter and animal print straps in a variety of styles and colors. Styles include "hair on" steer hide, cork and leather combos and fuzzy suede. Prices vary. Levy's Leathers Unlimited, P.O. Box 1296, Antigonish, Nova Scotia, Canada B26 2L6; (800) 565-0203; fax: (888) 328-5389; levys@levysleathers.com; www.levysleathers.com

# 6 LEXICON

## MPX G2 Guitar Effects Processor

The MPX G2 features two separate signal paths, allowing guitarists to situate low-level effects (compression, wah, overdrive, etc.) before the preamp and place line-level and time-based effects (delay, chorus, reverb, etc.) in the amp's effects loop. For direct recording or PA applications, the MPX G2 can be used as a stand-alone, programmable analog preamp with effects. The unit features more than 80 effects and can recreate the classic sounds of the Uni-Vibe, Dyna-Comp, and Vox and Cry Baby wah pedals. Lexicon's new Dynamic Gain analog distortion technology delivers overdrive and warm distortion tones. List price: \$1,499.

Lexicon, 3 Oak Park, Bedford, MA 01730-1441; (781) 280-0300; fax: (781) 280-0406; info@lexicon.com; www.lexicon.com

# 7 SEYMOUR DUNCAN

## Electric Guitar Pickup CD Series

Seymour Duncan's 50 pickups are represented on three CDs in the Guitar Pickup CD Series. Each pickup is represented by one guitarist, who plays the same lick through the same amp using the same settings. The three CDs are divided among humbuckers, P-90s and mini-humbuckers; Telecaster, Jaguar and Jazzmaster replacements, and Strat replacements. Each CD includes detailed liner notes and a tone chart which provides the dc resistance, resonant peak and relative output for each pickup. List price: Per disc, \$5; 3-volume set, \$12. Seymour Duncan, 5427 Hollister Avenue, Santa Barbara, CA 93111; (805) 964-9618; fax: (805) 964-9749; www.seymourduncan.com

# 8 IBANEZ

## Ibanez Jumpstart IIS70M Heavy Metal Pack

The Jumpstart Heavy Metal Pack includes everything a beginning shredmeister needs to get started. The pack includes an Ibanez GRX70 electric guitar (in either black or metallic green finish), Ibanez amp with overdrive, Powerlead distortion pedal, digital auto tuner, strap and picks. The package also comes with an instructional video featuring axe-slinger Andy Timmons, and a book of contemporary rock tunes. List price: \$499.99.

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# The Cable Guide

How to choose and care for guitar cords. by Matt Bruck

IF YOU WERE ASKED TO NAME THE MANUFACTURER of your favorite guitar cable, would you know who it is? Would you care? The fact is, you should know, and you should care. Your guitar cable—or speaker cable or mic cable or recording cable for that matter—is a major factor in your tone, and it can have a more drastic effect on your sound than you might think. Cables are the kind of things we use blindly, for years, without a second thought. Understanding how they work and what physical properties are responsible for their performance can help you choose quality cables that are right for your tone preferences.

Guitar cables consist of two conductors. "hot" and ground. The simplest cables have a center conductor of copper ("hot"), which carries current from the source, and a surrounding shield (ground), which is the current-return conductor necessary to complete the circuit. The center conductor consists of many fine copper strands that are woven into one single conductor, giving the cable greater flexibility and durability

than it could have with one solid strand. In addition, some cable manufacturers now use oxygen-free and linear-crystal copper wires, which contain lower levels of the impurities that introduce signal distortion into cables and result in loss of low-level audio detail.

Inside a cable, the close proximity of one conductor to the other results in *capacitance*—in simple terms, an ability to store an electric charge. Capacitance is undesirable in cables and results in the loss of important high frequencies. To reduce capacitance, cable manufacturers insulate the two conductors from one another. However, capacitance runs the entire length of the cable, so the longer the cable, the higher the capacitance and the more high-frequency loss you're likely to experience. This is why professionals typically use cable that's no longer than what they need. Keeping cables short helps to cut down on unwanted noise, loss in signal strength and radio frequency interference (RFI), which results in that all-too-familiar hum or buzz.


Now that you know a little something

about cable, try this test: Play your guitar using the cables you currently own, and see which of them audibly retain their high-end clarity and definition. Chances are, these are the shorter cables you own, the highest-quality cables you own or both. Instead of throwing away the darker-sounding cables, mark them and set them aside for the future: someday you may have a stupidly bright guitar that could actually benefit from darker-sounding cables, and then you'll have a perfect application for them.

Durability should be among your top considerations when choosing a guitar cable.

Some features to look for include a heavy gauge (anywhere from 18 to 24 is fine, with smaller numbers reflecting heavier gauges), a jacket of PVC (which is soft and flexible, yet durable enough to protect the cord from wear), well-shielded plugs and reasonably solid strain relief (to prevent the conductors separating from the plug when you accidentally walk too far from your amp while your guitar is strapped on and plugged in). Most cables are backed by a warranty or guarantee, so don't be afraid to call the manufacturer if their product doesn't live up to its promises.

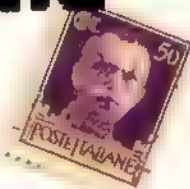
Regardless of what brand you choose, a good cable can last up to five years under heavy use if taken care of properly. Many musicians are in the habit of throwing a cable to the side when they're done with it. Do this with enough of them and you'll soon have one big intertwined ball of noisy, malfunctioning cables. Instead, wind up your cable by taking advantage of its "natural coil"—that is, its tendency to wrap neatly like a coiled snake. You can "train" your cable to do this by taking a moment to properly wrap it every time you're done using it. In addition, Velcro or reusable cord ties can keep your cables securely tied when not in use. This attention to detail can save you money in the long run and prevent the headaches that typically result when you find that your favorite cable has prematurely deteriorated into a tattered, buzzing mess.

The bottom line here is, stop thinking of your guitar cable as the lowliest part of your rig. Remember, your cable is the sole means by which your guitar tone makes its journey to your amp. Choose your cable wisely and treat it well. You'll be well rewarded. 

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# Berlin Stories

In part two of *Guitar World's* discussion with Tony Visconti, the producer paints an indelible picture of recording David Bowie's influential art-rock "Berlin Trilogy." by Tom Beaujour

LAST MONTH, PRODUCER TONY VISCONTI DISCUSSED his work with glam-rock legend Marc Bolan in the early Seventies. But the T.Rex leader was not the only artist with whom Visconti had a prolonged creative relationship; his association with David Bowie has spanned three decades (reportedly, the two have plans to collaborate again this year). It is a testament to the producer's talent—or his diplomatic skills—that he was able to work with both artists almost simultaneously, as the two had been long-time rivals.

"Bowie and Bolan were the same age, had almost the same working-class London background and had been aware of each other since they were both coming up in the scene as teens," says Visconti. "Marc Bolan was a

mod who was often photographed for teen magazines, posing on his Vespa scooter in Italian suits. Bowie, on the other hand, was the 'President of the Longhairs Club' and was always in the magazines for other fashion statements. They always kept an eye on each other. It's ironic that I was drawn to and ended up producing both of them. Bolan definitely got the head start, career-wise, because he was more ambitious and maybe more industrious. David was always a little laid-back in the early days—his aggression came out much later in life. So Bolan got famous first, but when Bowie came along a few years later, he ended up having much more impact on the world. He was more careful, he worked on his image harder. I think

the Ziggy Stardust era, which was certainly influenced to some degree by Bolan's work, was a stroke of genius. That really changed rock forever."

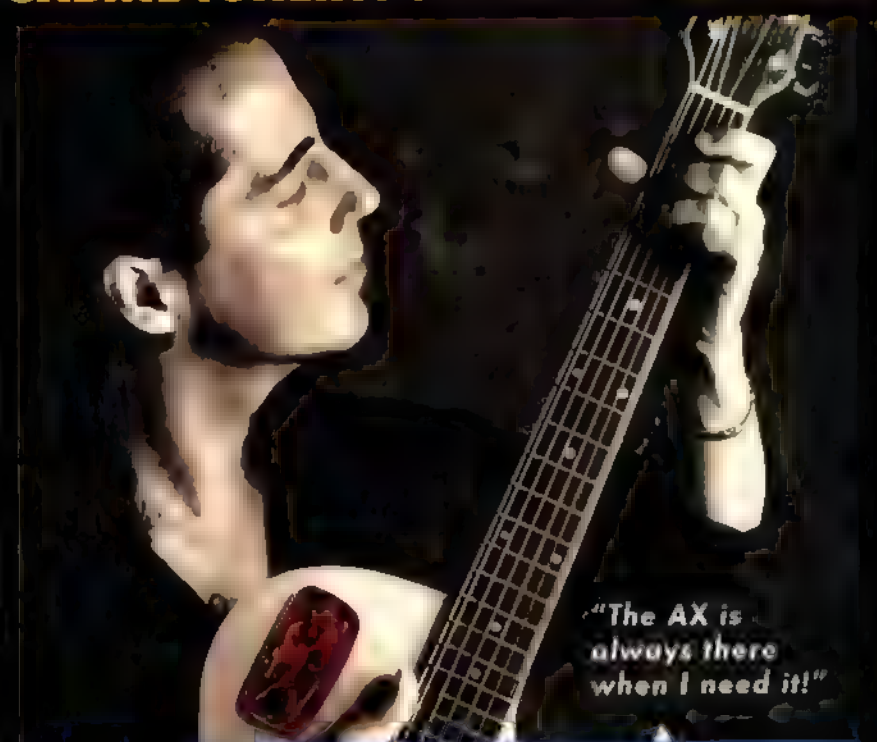
Bowie and Visconti's musical journey together began when the latter was hired to produce (and subsequently play bass on) the seminal *Man Who Sold the World* (Rykco, 1972). While the album was not initially a commercial success, it established Bowie as a musical force to be reckoned with and gave the world a first taste of his partnership with Mick Ronson, a little-known guitarist from Hull, England.

"Bowie and Ronson really seemed like a team, which is a type of musical relationship that Bowie never let happen again until he discovered his current guitarist, Reeves Gabrels," Visconti observes. And despite Ronson's glam look, blaring stacks of Marshalls (the producer remembers that even at this early stage of his career, the guitarist was already completely deaf in one ear) and low-slung Les Paul, "Mick wasn't a primitive. He had music theory up the wazoo," says Visconti. "He just kept it quiet.

During the *Man Who Sold the World* sessions, I first made the discovery that Mick could play the recorder really well. You can hear the two of us peeping away on 'All the Madmen.' I had written that arrangement. Then there was another section that needed an arrangement, and he just asked, 'Oh, do you mind if I write that arrangement?' He wrote it, and he wrote it well. I had already known Mick for at least four months at this point and had no idea that he was capable of doing something like that. And then slowly he revealed that he had had piano lessons for four years and that he had studied violin for eight years."

While Visconti's responsibilities to T.Rex meant that he would miss out on the recording of such Bowie classics as *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (Rykco, 1972) and *Diamond Dogs* (Rykco, 1974), the two would be reunited again in 1975 to record *Young Americans*, Bowie's foray into "blue-eyed soul." Shortly after, the team paired up with Brian Eno, the avant-garde composer and producer (Talking Heads, U2), to begin work on the first of three collaborative efforts, *Low* (Rykco, 1977), *Heroes* (Rykco, 1977) and *Lodger* (Rykco, 1979), that would later become known

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## PRODUCERS

as Bowie's "Berlin Trilogy." With their stark, angular songs and ambient, synth-driven soundscapes, these albums shocked rock's system and would prove to be key influences on such industrial music trendsetters as Nine Inch Nails' Trent Reznor.

According to Visconti, *Low*, recorded in a remote, poorly maintained European studio, was an exercise in pure experimentation. "David warned me before we started making the album, 'Look, this record is going to be experimental. Do you mind embarking on a project that might end up wasting a month of your time?'" Visconti recalls. "For the first two weeks, we didn't know what we were doing at all. A lot of the songs were written by Brian and David just as chords. The band would supply the beat, but we didn't know what was a verse and what was a chorus yet."

"Eno is a very conceptual person," Visconti continues. "He'll always throw in a curve ball. Sometimes it can be irritating and sometimes it can be a very good idea. He uses this deck of cards called 'Oblique Strategies' that he and an artist friend, Peter Schmidt, invented. These cards were used to stimulate the creative process when you were feeling stagnant. You would cut the deck and there'd be a card saying 'Listen to the music through a doorway,' so you'd walk out of the room and do just that. It was a tool to change the environment and get a different perspective on the music. Some of the cards were downright stupid and some of them were brilliant, and Eno was aware of that. He said, 'You can always do or not do what the card suggests. Either way, your creativity has been stimulated.'"

"David loved this kind of stuff. He's very open minded to any strange artistic concept, and he doesn't really consider himself to be a mainstream artist. That's the beauty of working with David. Sometimes you're really in the dark and don't know where you're going. Neither does he, but you can be sure that something will eventually develop that's never been there before."

"Of course, my job was to be the pragmatist," Visconti concludes. "As a producer, I'm always refining someone's sound, always making it more radio-friendly, less raw. There's a turning point during a production where your tapes begin to sound like a record. Up to that moment they just sound like disorganized music. Sometimes, it's hard to even visualize where most of the tracks will sit until you're mixing. And as a producer, my job is to keep pushing the production towards that ultimate vision, towards what's eventually going to be in your CD player. Quite often, in the middle of the recording process, no one really knows. I think that the reason that I'm employed again and again as a producer is that I seem to have the best idea about where it's going to go." 





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enbacker vibe, boasts two Rio Grande Muy Grande pickups: a humbucker in the bridge and a single coil in the neck position. Both pickups are topped off with the same mother-of-toilet-seat plastic as the pickguard, adding to the instrument's undeniable *je ne sais quoi*. The X-Ray's control layout is simple yet versatile: a three-way pickup selector, coil-tap switch for the humbucker and single volume and tone controls. The hardware on both guitars (Sperzel locking tuning machines, super-sleek Tune-O-Matic-style bridges and top-notch components) is bullet-proof. The phenolic "I can't believe it's not ebony!" fingerboards are smooth and natural feeling, and the well-finished frets provide

a sleek, effortless playing surface.

Run through a Bogner Ecstasy head powering a Vintage Marshall 4x12 cabinet, both guitars performed admirably well. The Groove Jet's Duncans are not obnoxiously hot, yet they provide full, articulate, distorted sounds that are both aggressive and musical. Backing off the volume controls allows for dead-on bluesy "in between sounds," and on clean settings the instrument responds exactly as a two-humbucker contender should. The X-Ray's Muy Grande pickups (as the name so subtly indicates) have a zingy, refried Texas tone, and when the single coil is combined with the humbucker in single-coil configuration, they produce extremely hot 'n' tasty

Fender-like tones. These guitars may look wild and crazy, but their sound and feel are full of old-fashioned goodness.

—Tom Beaujour

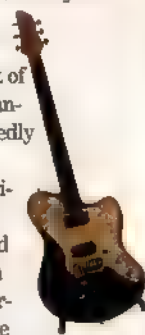
#### FERNANDES NATIVE ELITE

ALTHOUGH ITS BODY IS REMINISCENT of a chubby Fender Jaguar, the Fernandes Native Elite (\$1,299) is a decidedly modern guitar with a little hi-tech voodoo—namely Fernandes' proprietary Sustainer technology, which offers virtually limitless sustain and rich, controlled feedback. Based on the company's highly popular alder-bodied Native Standard, the Native Elite features a basswood body with a faux flame top in a black burst finish and a 25-1/2" scale maple bolt-on neck. The comfortably full, rosewood-capped neck is smoothly fretted and sports the locking nut portion of the Gotoh-made, Floyd-licensed trem system. The generous pearloid pickguard houses the electronics, which include two humbuckers governed by a three-way switch, master tone and volume controls and the Sustainer system.

While the humbuckers crank out respectable clean and rock sounds, it's the Sustainer that promotes tongue-rolling astonishment. The Sustainer transducer is actually one half of the neck pickup and is activated by one of two small switches. When switched on, the system uses a battery-powered electromagnet to vibrate the strings, much like an E-Bow does. The tone can be modified with the second switch, which has settings for standard, harmonic and mix. The first setting simply sustains the fretted note and works well for clean swells and chordal textures, while the second setting produces harmonics often an octave higher and excels at stratospheric, violin-like leads. The third setting mixes harmonics with the fundamental note for a rich, complex tone similar to controlled, harmonized feedback. A separate level control governs the effect's overall intensity.

Far from sounding gimmicky, the Sustainer system sounds downright incredible. When used in conjunction with the tremolo system, it spit out a spooky theremin sound so realistic, it would have Scooby-Doo diving into the nearest potted plant. As a standard guitar, the Native Elite is a well-built, sexy piece of rock and roll. With the Sustainer, it becomes a living, breathing demon that will put fire up the ass of all your old, lame riffs.


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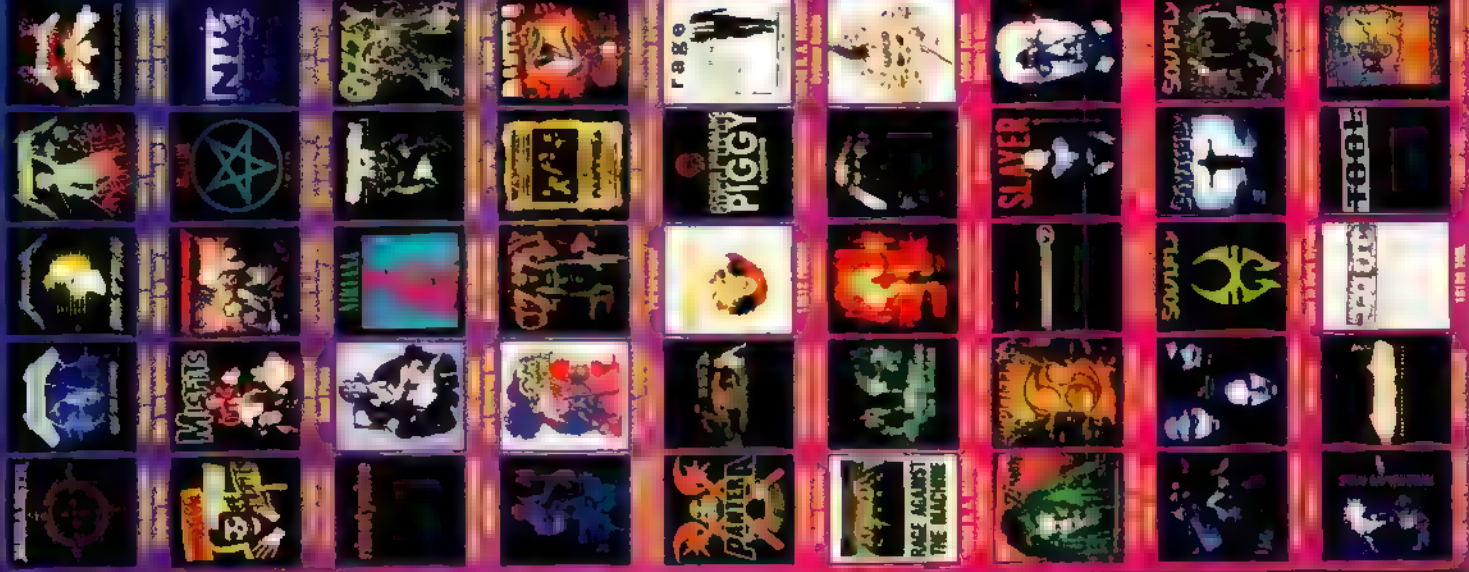
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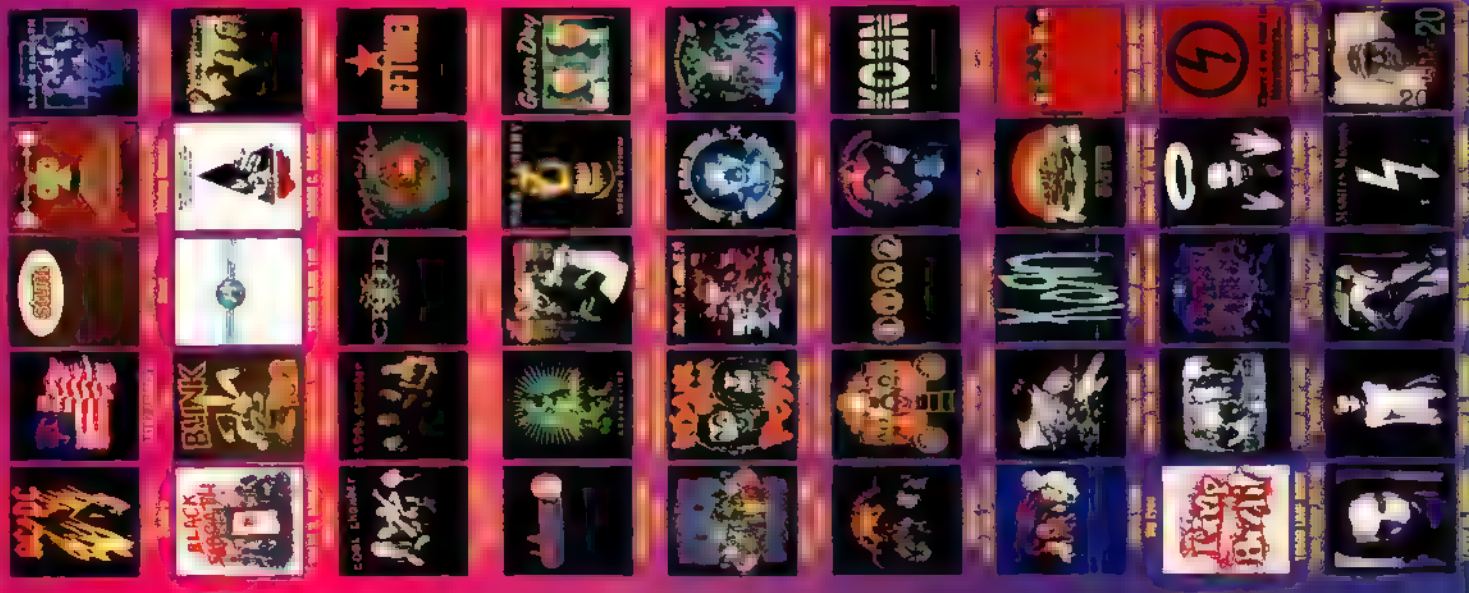
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### AUDIO FILE continued from page 187

automatically terminates the circuit when the cord is unplugged to eliminate loud clicks and pops. If you change guitars a lot when playing live, this feature is a great time saver, since you won't have to turn down your amp each time you plug in a new axe. This cable is well matched to the guitar's main frequencies, providing thick midrange and punchy bass. Ideal for use on stage, its rugged construction and extra-long stress reliefs ensure it can take considerable abuse.

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COMING IN A MULTITUDE OF COLORS AND featuring attractive woven patterns, Spectraflex's cloth-covered cables (10-foot, \$19.95) are almost works of art. Spectraflex has recently improved their cables' design with a space-age-looking, single-piece plastic jack cover featuring a spiral stress relief that flexes like a spring. These cables sound as good as they look, providing crystal clear tone with crisp highs and fat mids and bass.

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Decidedly more upscale than the Z-Cord, the Whirlwind Leader (10-foot, \$15.95) offers professional features such as high-density, braided pure copper shielding, extra-wide conductor wire and a sealed one-piece cover and stress relief. The Leader's sound quality is a few notches above the Z-Cord's as well, providing enhanced articulation and harmonic response. In particular, its treble was more bell-like, its bass rounder and tighter. The Leader sounds closest to the DiMarzio and Spectraflex cables, and if these cords are in your price range, you owe it to yourself to do your own comparison test.

#### THE BOTTOM LINE

If you want improved tone in a cable that's durable enough for performance, you can't go wrong with the DiMarzio, Monster Performer 500, Rapco Players Series, Spectraflex or Whirlwind cables. Studio players will definitely want to check out Monster's Studio Pro 1000 and the MIT Ripcord cables for their superior audiophile quality tone. Guitarists who work in the studio or whose performance environment doesn't demand heavy-duty cable will do very well with the slim but rich-sounding George L's.

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my friend off the hook

People try to nitpick about things that are unnecessary, things that don't need to be nitpicked about. This racial issue is one of those things

**GW** I've read many interviews where Jimi said that he would have preferred that people forget about being divided along racial lines.

**COX** With him, it was about music—music, music, music. People will say all kinds of things, but all of that is really unnecessary. I was available and Buddy was working with us in the studio at the time. Buddy truly loved Jimi, and he was happy to help a friend. Those are the facts—plain and simple.

**GW** For some of the shows, like the January 1st early show, you and Jimi are tuned down lower than the customary half step; it's really much closer to a whole step. Was this intentional?

**COX** Absolutely not. I wasn't even aware of that fact. Jimi and I would tune up to each other, and we were the only "tempered" instruments onstage anyway, so, as long as we tuned to each other, we could tune down as much as we wanted.

If Jimi got out of tune, he'd tune up, and I would quickly tune up to his guitar. I wasn't going to say, hey, you're tuned too low—tune up to me. There were times when he'd make a mistake, but I had played the lick right, and people in the audience could tell that there

was something wrong. He'd come walking over towards me, and I'd think, oh no, he's gonna ball me out! But he'd say, "Billy, I'm sorry—I knew what to do but I played the wrong note." Meanwhile, everyone in the audience thinks he's yelling at me!

**GW** While playing those New Year's shows, did you have a sense of the magic that was in the music?

**COX** Oh, yeah. We all did.

**GW** One of the great things about the Band of Gypsies was that deep pocket that you and Buddy laid down behind Jimi.

**COX** What you've got with the Band of Gypsies is three guys whose musical perspectives came from the same mold. And, very importantly, you've got three friends. That made a difference in the sound and the spirit of the music. We worked well at the rehearsals, even though we really didn't have that much time to rehearse before the New Year's Eve shows. When we got onstage, a lot of it was impromptu, but our heads were all in the same place.

**GW** From the little bit that I've heard from the rehearsals, it sounds like you guys had a great time. There is a lot of joking and kidding around.

**COX** Oh, man, we just cut up all of the time. It was great.

**GW** There's a great bit on "Loose Ends," where Jimi starts singing Elvis Presley's "Heartbreak Hotel" while you play some com-

ical licks on the bass.

**COX** I've heard some of those things, and I told those guys back then that someone was taping all of our rehearsals! They'd say, "Oh, Bill, get away—you're just paranoid!" I said, "I can tell someone is taping our shit by the way those guys look at us when we come down the hall to use the john!" Sure enough, it proved that I was right when some of those things came out. There are whole bootleg albums of Band of Gypsies rehearsals.

Many times Jimi just wanted to be himself, but he couldn't because people were constantly recording him and watching him, so he'd get uptight a lot of the time. In those situations, he just couldn't relax. Everywhere we went, tape recorders were always rolling. He never could get used to his privacy being invaded like that.

**GW** In those recordings of the Band of Gypsies rehearsals, you can hear certain intricate arrangements that were not adhered to on the original live album. Did you, Jimi and Buddy talk about changing the arrangements?


**COX** No, we never talked about changing the arrangements. You heard the rehearsals from the days the bootleggers were recording, but you never heard the next day or the next day. Those arrangements were evolving all of the time, and some things weren't nailed down even by the time of the shows.

**GW** Was there any specific reason why the

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## JIMI HENDRIX

Band of Gypsies didn't continue after the New Year's shows?

**COX** It didn't continue because there were people who didn't want it to continue. Jimi wanted to bring his music somewhere else, but he wasn't clear in his mind what route he was going to take. There were people who wanted to make sure that he would not do that, though. The Band of Gypsies music was so potent, and they said, whoa, we don't want this.

**GW** Was it perhaps just a matter of his management wanting him to refocus his energy on what they considered a more "pop" format?

**COX** No. There were forces which said, "This black group is not going to make it; we do not want this." The racial thing was always an issue to the people who yielded a certain amount of power, even though it was not an issue for us. Some of those people were afraid that Jimi was going to follow through with this group, simply because the music was so potent. The reason you are calling me today to talk about the Band of Gypsies is because the music was very powerful. These people said, "Well, there's some friction here and some friction there, so let's put the original Experience back together." Jimi may have still been held, contractually, to certain obligations, but he clearly wanted another bass player, and that was me. To the powers that be, changing bass players was potent enough!

**GW** Was it simply a matter of not wanting to mess with a winning formula, which was the original Experience lineup of Jimi, Mitch Mitchell and Noel Redding?

**COX** I'm glad you said that. That's an accurate description.

Another thing is, the black audience at that time had never heard of Jimi Hendrix, because he was never played on any of the black radio stations. There are black people today who still don't know anything about Jimi Hendrix. At that time, he was a "pop" artist and was dealt with as such.

**GW** Did Jimi ever express a desire to reach a black audience more successfully?

**COX** He never sat down and said, "How am I going to reach the black audience?" Jimi and I talked a lot, and some things were said in reference to that at certain points in time, but we moved on to other things.

**GW** A few weeks after the Woodstock performance, you guys put on a free show on 139th Street in Harlem, and, according to what I've read, that show meant a lot to Jimi.

**COX** That's true. It was a good show; we were making music. You see, at a lot of shows, we'd look out in the audience and see 50,000 white kids and maybe only 10 black kids. Jimi and I talked about that fact, but we were musicians first and foremost, and we cared more about the music than anything else.

**GW** Jimi's prominence, coupled with the

continued on page 208



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JIMI HENDRIX continued from page 204

overheated racial scene of that time, meant that people with political agendas were always trying to get Jimi in their corner.

**COX** Everybody tried to get Jimi in their corner, and he had a lot to contend with there, as any star does. That goes with the territory when you are a star selling millions of records.

**GW** Mitch came back into the fold in the spring of 1970, and, ultimately, you played the Band of Gypsies' songs many more times with Mitch than you had with Buddy. Was there any difference in playing this material with Mitch?

**COX** There wasn't that much of a difference. Buddy plays a lot of "fatback," with the solidity of the earth, right down to the core. Mitch is more jazz-influenced, which is good, too, because we all had jazz roots. It didn't make any difference to me. Whichever way it flowed was all right.

**GW** Are there any particular highlights for you in terms of the material you played with Mitch?

**COX** All of it. [laughs] I'm just crazy that way—I love all of the songs.

**GW** Are you still playing much today?

**COX** I don't do that many gigs, but I do like to do sessions. I just worked with Eddie Kramer on a project with a guitar player named Scott Holt, who is known for his work with Buddy Guy. He's an excellent guitar play-

er, and me and Mitch Mitchell got together to play on a bunch of his tracks.

**GW** It must have been great to get back together with Mitch.

**COX** Mitch and I have done quite a few projects together recently, and we're enjoying it. We speak to each other on a daily basis. I truly love Mitch.

After the Band of Gypsies, Mitch and I toured with Jimi as the Experience [starting in the spring of '70], and we had a lot of fun together. We spent 30 days in Hawaii for some R&R, and we had the time of our lives. When Jimi was up in bed sleeping, Mitch and I would run around all morning, hunting down all of the little thrift stores and pawn shops. We enjoyed the camaraderie, and then, all of a sudden, Jimi passed away. After that, I hung my bass up on the wall, and Mitch cut back on his playing a lot. He had some demons to get rid of. Twenty-six years later, he came to Nashville to play on a Junior Brown session, and we reunited. He is a true friend.

**GW** If you could put it into words, what was the greatest thing that you got from your experience playing with Jimi?

**COX** I think it was that fact that I had the opportunity to support a friend. And also, to have a real friend. It was a privilege, a pleasure and an honor to have had the chance to play with him. ☺

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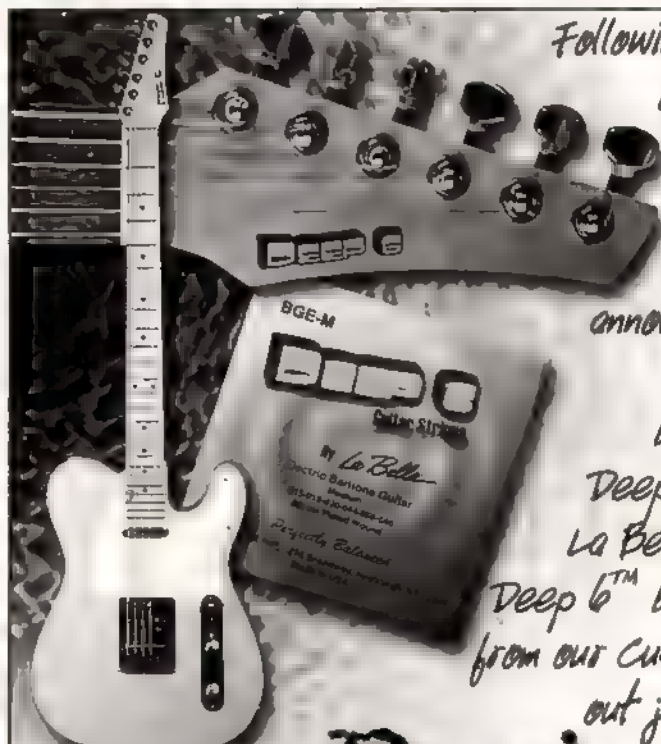


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**BUDDY MILES** continued from page 86

call and say, "Bud—meet me!" I'd go over to his place until about two or three o'clock in the afternoon, and later, either he or one of his girlfriends would come by and we'd go out to dinner. This went on and on because I kept a foot in his ass when we were jamming, and that's what he loved about me.

I just wanted to add to the man's musical endeavors. If the Band of Gypsies is an attribute to the man's love for his craft, then I am very proud. I don't know what the Beatles felt like, but I know what it felt like to be in the Band of Gypsies. I haven't had that feeling since then. There are a lot of great musicians out there, but I miss Jimi's fire.

**GW** Do you have any specific recollections of the Band of Gypsies shows?

**MILES** I'm not sure which show was my favorite, but I think the second show on the first night [December 31] was really great. The Band of Gypsies was one of the true highlights of my entire life.

**GW** What was your take on the breakup of the Band of Gypsies?

**MILES** The reformation of the original Jimi Hendrix Experience [with Mitch Mitchell and Noel Redding] seemed like an inevitability, so I didn't think much of it when the breakup happened. But do you have any idea how big the Band of Gypsies would be today if the man were alive and if we had stayed together? We would be the band. It's sad to me that we didn't do more with that group.

**GW** What's up with your career today?

**MILES** Things are going well. For this new Band of Gypsies record, I think a live commemoration is being set up at the Fillmore West in San Francisco. I'm looking forward to a very prosperous 1999 and to be able to show people that I'm back to what I do best. I've cleansed myself and I'm ready to kick some ass. I'm going to let the music do the talking. And I'm happy to be in the position to say "thank you" to the people that are listening. •

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## Aries

MARCH 21 - APRIL 19

In March you'll need to make an extra effort to dedicate time to your music. Many creative opportunities are opening up for you. Motivate and go after them! Reach deep down inside and summon that innate motivation, and you will make your dreams a reality. Creative collaborations are especially productive and enlightening this month. **Famous Aries:** Eric Clapton



## Taurus

APRIL 20 - MAY 20

Professional advancement is yours in March. Both Saturn and Venus transit Taurus this month, infusing you with energy and ambition. Although music is your first priority, don't neglect your lover. Balance is the key. Now is the perfect time to pursue a career transition, as you accept the recent discovery that change is not always such a bad thing. **Famous Taurus:** Kim Gordon



## Gemini

MAY 21 - JUNE 20

Get it together professionally in March. Shmoozing music industry connections brings an unexpected opportunity to demonstrate your musical talent. Mercury, your planetary ruler, retrogrades in Aries, so prepare for miscommunication and arguments, especially within the band or with friends. Think before you speak and everything will be fine. **Famous Gemini:** Bob Dylan



## Cancer

JUNE 21 - JULY 22

March marks the beginning of an expansive

period of your life. Jupiter's entry into Aries promises career growth. Analysis of your true motivation gets you through a temporary rough spot. This month is an excellent time for a trip, especially to a waterfront destination. Reflection and meditation prepare you for the hectic period ahead.

**Famous Cancer:** Ray Davies



## Leo

JULY 23 - AUGUST 22

A point of contention over shared money demands resolution in March. Compromise is your only option if you want to save this relationship. An opportunity to study with a respected teacher brings you one step closer to your lofty professional goals. Your ambition is high, as always—the only difference is that now your motivation is on par with your objectives.

**Famous Leo:** Mick Jagger



## Virgo

AUGUST 23 - SEPTEMBER 22

The Mercury retrograde in March could screw up your routine, especially at work. As a Mercury-ruled Virgo, you'll be under stress all month—especially since the full moon is also in Virgo. A seemingly minor point of contention over shared resources may explode into an all-out battle of the wits between you and an important partner. Communicate honestly and keep your temper in check, and everything should work out.

**Famous Virgo:** Chrissie Hynde



## Libra

SEPTEMBER 23 - OCTOBER 22

Prepare for a reality check in March, when work pressure forces you to stop partying and get back to work. Romance and fun must take a back seat to career responsibilities for the entire month. But the full moon in Libra, your Sun

# ROCK STARS

BY DAISY

sign, on March 31, brings out buried subconscious tension in a romantic partnership. Your current love interest may confront you on where you stand in this relationship. Don't run away from commitment this time—you may regret it.

**Famous Libra:** Richard Hell



## Scorpio

OCTOBER 23 - NOVEMBER 22

As your planetary ruler, Mars, retrogrades in your Sun sign, Scorpio, you may find yourself completely drained of energy. Pluto and Mercury are both retrograde as well, so get ready for a crazy month of extremes. Quiet evenings at home are interspersed with crazy all-nighters out on the town. Make time for your work, though, because March brings you a heightened sense of creativity you'll surely want to exploit.

**Famous Scorpio:** Neil Young



## Sagittarius

NOVEMBER 23 - DECEMBER 22

In March, outgoing, sociable Sagittarians prefer to curl up in bed with a good book or a love interest. You feel extremely romantic all month long. A current relationship is helping expand your horizons, both emotionally and professionally, so take the time out to express your inner feelings to this special person.

**Famous Sagittarius:** Frank Zappa



## Capricorn

DECEMBER 23 - JANUARY 19

This month, Saturn, your planetary ruler, enters Taurus, which signals a productive

period of good fortune ahead. In March, you'll experience a sudden surge of creative success, both spiritual and financial. Writing is particularly rewarding for you. As you express your true feelings through your work you'll surprise not only your closest friends with this hidden sentimentality—but also yourself.

**Famous Capricorn:** Patti Smith



## Aquarius

JANUARY 20 - FEBRUARY 19

This March an inspiring new moon in your sign motivates you to move forward with personal goals, especially those concerning your appearance. You'll experience pleasing results—and feedback from friends and family—from a concerted effort to totally change your image. However, a lover's harsh comments about your makeover may prompt you to break it off. Think before you act.

**Famous Aquarius:** Robin Zander of Cheap Trick



## Pisces

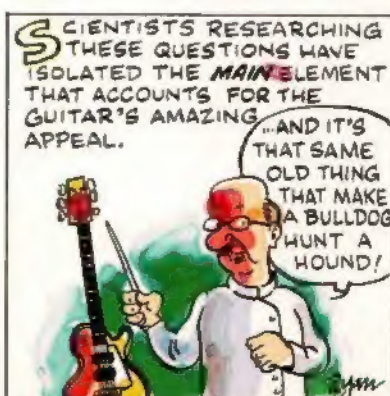
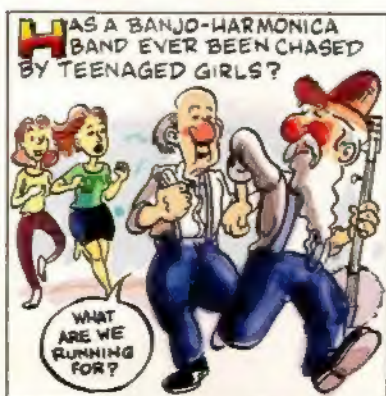
FEBRUARY 20 - MARCH 20

Happy birthday, Pisces! Having it easy isn't always such a good thing. It's time to get up off your ass and get moving on your personal goals. The New Moon in Pisces inspires you to make a new start and forget about the past. Around your birthday you may be given the opportunity to work on a very interesting creative project that may bring extremely lucrative future opportunities.

**Famous Pisces:** Kurt Cobain

## GUITAR SAM

BY JIM RYAN





# The END Page



**STEVE CLARK**  
1960-1991

ONE OF THE MOST SUCCESSFUL HARD ROCK ACTS IN THE 1980s WAS Def Leppard, who by the end of the decade had sold more than 20 million albums worldwide. Tragedy struck the band in 1984 when, as a result of a car accident, drummer Rick Allen had his left arm amputated. Nothing, however, could have prepared Def Leppard for the morning of January 8, 1991, when guitarist Steve Clark was found dead in his London flat from an accidental overdose of alcohol and prescription drugs.

Stephen Maynard Clark was just 19 years old when he joined Def Leppard in the winter of 1978. Like the rest of his band, Clark saw rock and roll as a means to escape the dreary factory-life existence of his native Sheffield, England.

Def Leppard achieved international success with *Pyromania*, their third album in 1983. A mixture of hard rock riffs, pop melodies and the layered guitars of Clark and his guitar partner, Phil Collen, the album came to define the Leppard sound. It was during the ensuing tour that the band began to fall prey to drugs and alcohol. The two guitarists, in particu-

lar, were christened the "Terror Twins" due to their excesses.

By the time Def Leppard re-entered the studio to record 1987's *Hysteria*, Collen had sworn off alcohol. Clark, on the other hand, had not. With the loss of his drinking partner, Clark became isolated, and his drinking increased.

As Clark increasingly turned to the bottle, the band's producer, John "Mutt" Lange, looked to Collen to record the album's guitar parts—a situation that only fueled Clark's depression. His condition worsened during the 13-month *Hysteria* tour, and afterwards, he spent time in as many as six different rehab clinics.

At the time of Clark's death, he was taking painkillers for a back injury, as well as anti-depressant medication. The official coroner's report stated the cause of death as respiratory failure due to a compression of the brain stem, resulting from a mixture of alcohol and prescription medications. He is buried in England's Wisewood Cemetery.

—RICHARD BIENSTOCK





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During a rave review in their November, '98 issue, *Guitar Player* stated: "...the TSL122's pristine, complex clean sounds and cranium crushing distortions will surprise and delight." The DSL201 and 401 are carved from the exact same piece of tone rock. So whether you overdrive or underdrive them, the results are truly awesome.

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